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# FILM SCORE

VOLUME 3, NUMBER 1



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MONTHLY

JANUARY 1998

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# New Year Resolutions

IT SEEMS AS THOUGH THE THREE TOPICS THAT YOU  
SHOULDN'T DISCUSS IN PUBLIC ARE SEX, POLITICS,  
AND YOUR FAVORITE SOUNDTRACK COMPOSER

Two events have influenced my thinking for the better regarding FSM and the new year.

One was an intense stream of scrutiny on the Internet, in our readers poll (see pg. 47), and from personal correspondence. You would think that film-scoring fans are such a small bunch, they'd have homogeneous tastes. Not so: we've got fans of new soundtracks, fans of old soundtracks—fans of Morricone, fans of Horner, fans of Korngold—fans who like a good irreverent yuk, and fans easily upset.

With us, it's not just the content but the form that has some people bitterly divided, although happily still purchasing this newly glossed rag for the news. What's striking is how politicized people's tastes are: some composers and industry professionals don't like to see anything criticized by a non-pro (talk about square), and some fans feel equally threatened by a disrespectful word—all the while, young punks like me egg on the quirky asides.

Given the choice of a magazine with no opinions and a magazine with many different opinions that might alienate people, I will choose the latter. It's more fun, and in the long run people will respond to the passion, even if they disagree, and the debate that is provoked will be educational. Rest assured: I love film music. I think it's a fascinating aspect of media and culture, as well as music, and I love listening to it. In the long run it will be studied as a legitimate art form, and this magazine will be used as a journal of record.

I take seriously any criticism of this magazine, and the reason I answer these concerns with tempered nonchalance now is in part due to the other event that's

recently resonated with me: the re-opening of the Newman Stage at 20th Century Fox, in a ceremony and reception on January 8. There were more Newmans at this event than you can count, and John Williams gave the opening "benediction" (full report next issue) with more enthusiasm and detail than I've ever heard from him, recollecting what it was like to play for Alfred Newman 40 years ago.

What struck me about Williams's demeanor, and the general attitude of the crowd, was how transcendently mellow it was. From reading the Internet you might think that composers would wring each other's necks if given the chance, but here were top-notch composers who compete for jobs, rivaling agents, and opposing studio personnel, and it's like, who cares? Have a cocktail. The reality is, outside of a handful of crybabies, most successful people are aware of the merits and demerits in most things they do, and appreciate a variety of opinions.

So, for those of you who groan at the letters column and feel the need to defend the honor of your favorite composer—don't. Join FSM on the more interesting journey not of being offended, but of absorbing all viewpoints in a quest for knowledge, spiritual fulfillment, and a utopian society of self-improvement in the best Gene Roddenberry tradition.

I urge everybody to take a lesson from John Williams and chill. (Meanwhile, we pick apart 20 years of his CDs on pg. 24.) Happy new year,



Lukas Kendall

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# NEWS

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THE LATEST FILMS

*It's That Time of the Year...*

## Awards, Ho!

Here are this year's Golden Globe music nominations:

Best original score: *Gattaca* (Michael Nyman), *Kundun* (Philip Glass), *L.A. Confidential* (Jerry Goldsmith), *Seven Years in Tibet* (John Williams), *Titanic* (James Horner).

Best song: "Go the Distance" from *Hercules* (music by Alan Menken, lyrics by David Zippel), "Journey to the Past" from *Anastasia* (music by Stephen Flaherty, lyrics by Lynn Ahrens), "Once Upon a December" from *Anastasia* (Flaherty/Ahrens), "My Heart Will Go On" from *Titanic* (music by James Horner, lyrics by Will Jennings), "Tomorrow Never Dies" from *Tomorrow Never Dies* (music and lyrics by Sheryl Crow, Mitchell Froom).

...And the Grammys

The 1997 Grammy Nominations for Best Original Soundtrack

Album for Motion Pictures or Television: *The English Patient* (Gabriel Yared), *The Lost World: Jurassic Park* (John Williams), *Men in Black* (Danny Elfman), *Selena* (Dave Grusin), and *Seven Years in Tibet* (John Williams).

Best Original Song Written for Motion Pictures or Television: "Father of Our Nation" from *Mandela* (Gradus Samson), "For the First Time" from *One Fine Day* (Jud Friedman, James Newton Howard, Allan Rich), "I Believe I Can Fly" from *Space Jam* (R. Kelly), "How Do I Live" from *Con Air* (Diane Warren), "A Song for Mama" from *Soul Food* (Babyface).

Other film music related nominations include: Best Engineered Album: Classical: *Herrmann: The Film Scores* (the Esa-Pekka Salonen album, Richard

King) and Best Rap Solo "Men In Black" (Will Smith). Awards will be given on February 23.

*Kundun* by Philip Glass was voted the best score of the year by the Los Angeles Critics Awards, with the runner-up being Horner's *Titanic*.

## Film Music in the News

Channel 4 in Britain aired a program about the music of James Bond on Sunday, December 28. It focused on David Arnold's recent efforts but also interviewed were John Barry, George Martin, conductor Nicholas Dodd, and Hal David.

Our own R. Mike Murray and his alter ego Recordman appeared on the 1/5/98 edition of "Personal FX," aka The Collectibles Show, on the Fox cable channel, FX. He discussed his recent book on Disney records.

The February '98 *Sci-Fi Entertainment* magazine has an article on "Sci-Fi's Alien Soundtracks" by Jeff Berkwitz of *Asterism* magazine, covering the most influential scores in the genre.

Film music has been in the *Los*

*Angeles Times* recently, in articles by journalist Jon Burlingame. The 12/18/97 paper had a feature on David Arnold's new James Bond albums, and the 12/27/97 edition had an article on the use of *Broken Arrow* music in *Scream 2* (it had been used in the temp track), quoting *Scream*'s Marco Beltrami, *Broken Arrow*'s Zimmer, as well as FSM's Jeff Bond.

James Horner was on NPR's Weekend Edition on December 27 and 28, discussing *Titanic*, and on PBS's various news and entertainment coverage on January 14, with footage from the *Mask of Zorro* dubbing sessions.

New film score recordings such as *Titanic*, *Amistad* and *The Wings of the Dove* have been reviewed in *Entertainment Weekly* as well as a little newspaper called *The New York Times*.

The February/March issue of *Filmfax* (#63/4) will have a long interview by Charlie Mitchell with director Jack Hill, including discussion of the music for Hill's pictures.

French magazine *Positif* will run two extensive dossiers on film music in their April 1998 issue, with interviews with

## Rumor Central Here are the three most rumored upcoming albums:

***Tomorrow Never Dies, Volume 2.*** David Arnold had to record his score in such a way that he was not done with the second half of the film when the album was produced. He has wanted to release a second disc of score music including most of the Vietnamese stuff—and said as much in our coverage last issue—but it has yet to get off the ground.

***Titanic, Volume 2.*** Buzz began for this almost immediately. James Horner is signed to a recording contract with Sony Classical, and people have speculated that he would do a symphonic work based on the score as a "Titanic Volume 2"—or *Braveheart Volume 3*, as it were. Again, there is no confirmation. PolyGram's *Braveheart Volume 2* disc took a year to be released (it features extra score music as well as dialogue and traditional Scottish music) so relax.

***Scream 1 & 2 score album*** Latest rumors are that this Marco Beltrami compilation would come out on Varèse Sarabande around June—without the Danny Elfman "Cassandra" piece from *Scream 2*, and certainly without the *Broken Arrow* (Zimmer) guitar music tracked into the sequel.

These albums may or may not happen. Check our web site's Friday news column, [www.filmscoremonthly.com](http://www.filmscoremonthly.com), for latest info. (I'd place my money on the *Scream* disc happening more than the others.)



Maurice Jarre and the late Toru Takemitsu, and profiles of many of today's top composers.

## Personal Appearances

**J**ames Newton Howard autographed *Postman* CDs at Creature Features in Burbank on January 4.

*Signed copies are available through the mail: 1802 W Olive Ave, Burbank CA 91506; ph: 818-842-9382.*

## Goldsmith Donates Sketches

**J**erry Goldsmith has donated his original, handwritten sketches for more than 100 films since 1957's *Black Patch* to the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library in Beverly Hills. The most recent entry is *Congo*; sketches to new films will be added two years after their completion. The library already has film music materials by Alex North, Max Steiner, Erich Wolfgang Korngold and others, all available to qualified scholars by appointment.

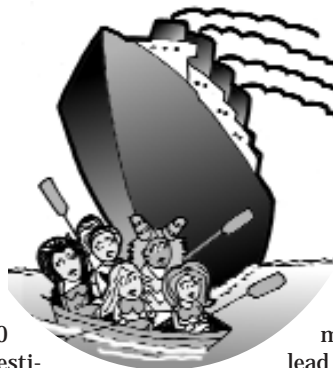
## Bestselling Soundtracks

**R**CA's 2CD set of *Star Wars* Special Edition has gone gold, with certified sales of over 250,000 units. Total sales are estimated to be at 350,000 and climbing.

Sony Classical's soundtrack to *Titanic*, helped by its Celine Dion vocal, has blasted its way to #11 on the Billboard 200 chart of bestselling albums—past the Spice Girls!—for the week of January 17, 1998.

## DVD Watch

**W**arner Home Video continues its march of progress with isolated music tracks on their DVD releases, the most noteworthy being *L.A. Confidential* (April), which will also have introductory commentary by Jerry Goldsmith. Also forthcoming with isolated scores: *Camelot* and *The Man Who Knew Too Little* (March 24), *Midnight in the Garden of Good and Evil* (April 21), *The Shawshank Redemption* (April 28),



and *Pee Wee's Big Adventure* (Elfman, July 24).

Warner Home Video has also embarked on a deluxe DVD of *Superman: The Movie* (1978) for release in early 1999. Projects of this magnitude require 6-8 months lead time so there is no specifics as to content or release date.

## Promos

**T**he next Laurence Rosenthal promos produced by Intrada for the composer are *Meteor* and *Becket*, with only a few hundred copies of each available to collectors. They'll also release *Money for Nothing* by Craig Safan.

Turner Classic Movies recently put together a promo CD of tracks on recent Rhino CDs called *The Sounds of TCM*. Very nice packaging; no unreleased music.

Score albums circulating in L.A. for Academy consideration include limited pressings of *George of the Jungle* (Marc Shaiman) and *Good Will Hunting* (Danny Elfman). In each case, the commercial album only had a handful of score cuts. **FSM**

## The Latest, the Greatest, the Newest, the Oldest

## Record Label Round-Up

**Arista** There will be an expanded edition of *Close Encounters of the Third Kind* (John Williams, 1977) released commercially (i.e. in record stores, *not* within the laser package) at the time of the new laserdisc of the film. Like the expanded *E.T.* CD, this will be a complete-score edition remixed by Shawn Murphy.

Also coming up is an expanded edition of *Taxi Driver* (Bernard Herrmann), in stereo, produced by Didier Deutsch.

**Castle Communications** Coming from this English label are CD reissues from the Pye catalog, including Roy Budd scores to be determined.

**Cinevox** Now available from Italian label Cinevox is a new CD of Keith Emerson's music for the Dario Argento horror film, *Inferno* (1980), with the

complete score plus outtakes (47 min. total). Forthcoming is *Goblin's Roller*. The CDs can be ordered in the U.S. from Shocking Images, PO Box 601972, Sacramento CA 95860, ph/fax: 916-974-0175; <http://www.apexonline.com/si>.

**Citadel** Due over the course of 1998 are four volumes of Shostakovich film scores newly recorded in Moscow.

**DRG** Due February is *The Best of Goblin, Volume 2* (various films, one CD, not 2CD set as previously announced).

**Fifth Continent** Rescheduled for 1998 are the DTS CDs of *The Night Digger* (Bernard Herrmann), *The Best Years of Our Lives* (Hugo Friedhofer, expanded), and *King Kong* (Max Steiner, 1976 recording cond. Fred Steiner, no relation) remastered in DTS 5.1 Digital

Surround. They will not play on regular CD players without the expensive DTS decoder.

**GNP/Crescendo** Crescendo's *Godzilla* CDs (original soundtracks) should finally be coming out; this is the first U.S. release of most of this music. Volume 1 is imminent (films from 1954-1975), volume 2 (1984-1995) will be out in late February/early March.

Most likely the next *Star Trek* album will be a Jay Chattaway *Star Trek: The Next Generation* CD (including his score for the ride at Las Vegas' "Star Trek: The Experience"), followed by a *Deep Space Nine Volume 2* ("Trials and Tribulations" and "Way of the Warrior" by Dennis McCarthy).

**Hollywood** Forthcoming is *Les Misérables* (new film, Basil Poledouris).

**JOS** Being re-released in June on John Scott's label is his score to *Antony and Cleopatra*

(1972), with new packaging and one new track, making it the complete score.

**Koch** Due in April is a new Miklós Rózsa concert album (cello concerto and piano concerto); due May is a new recording of Franz Waxman chamber music (St. Clair Trio), including many film pieces. Expected later in the year is a new Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*), recorded in New Zealand. On the slate to be recorded are albums of Rózsa: chamber music for piano, and Korngold: complete music for piano, respectively.



**Label X Germany** Forthcoming is *Dance of the Vampires* (1967), aka *The Fearless Vampire Killers*, Krzysztof Komeda's music to Roman Polanski's horror-comedy.

**Marco Polo** Here's the latest on

the new recordings done in Moscow by Bill Stromberg and John Morgan:

Imminent if not out is *King Kong* (Max Steiner, complete 73 minute score). Due in February is Alfred Newman: *Hunchback of Notre Dame* (approx. 50 minutes), *Beau Geste* (20 minutes), *All About Eve* (3-4 minutes). *Garden of Evil* (Bernard Herrmann, plus 13-minute suite from *Prince of Players*) is now set for April.

Out over the rest of 1998 are: Philip Sainton's *Moby Dick* score (1956), including cues not used in the film; Victor Young: *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, main title march from *The Greatest Show on Earth*; *Devotion* (Erich Wolfgang Korngold); and *Mr. Skeffington* (Franz Waxman).

*They Died with Their Boots On* (Max Steiner) will be recorded in Moscow in April.

**Milan** February 10: *The Real Blond* (various), *Mrs. Dalloway* (independent film). March 10: *Polish Wedding* (Luis Bacalov). April 7: *Gettysburg* (fifth anniversary deluxe 2CD reissue in Digipak).

**Motor** Coming up in April from this German label is *Latin Lounge*, a compilation of tracks by jazz vibesman Gary McFarland, including his themes from the films *13* (aka *Eye of the Devil*) and *Once We Loved*. Both are from McFarland's Verve LP *Soft Samba Strings* and have never been released on CD.

**Nonesuch** Due February 4 is a new recording of *Humoresque* (London Symphony Orchestra, Najda Salerno

Sonnenberg, cond.

Andrew Litton), featuring the violin pieces

composed and arranged by Franz Waxman, as well as the

Cole Porter and George Gershwin songs heard in the film.

**Pendulum** Due in February are two more reissues from the Columbia Records catalog: *Sophia Loren in Rome* (John Barry, 1964 television special) and *Watership Down* (Angela Morley, 1978).

**Play It Again** Now set for February is a 2CD set of rare John Barry arrangements from 1959-64, *The Hits and the Misses*. A fourth volume of *The A to Z of British TV Themes* will be out in March.

Geoff Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, has been pushed back again and will not be out until June at the earliest. See [www.auracle.com/pia](http://www.auracle.com/pia).

**PolyGram** Due February 3 from PolyGram Classics and Jazz is *Valley of the Dolls* (songs by Andre Previn, adaptations by John Williams, same music as LP).

Michael Kamen's new compilation on Decca, *Michael Kamen's Opus*, will be out March 17. This includes newly recorded music from *Highlander*, *Die Hard*, *Robinson Crusoe* (premiere), *Mr. Holland's Opus*, *Don Juan de Marco*, *Winter Guest* (new Alan Rickman film), *Circle of Friends*, and *Brazil*. Kamen has signed a new recording contract with Decca and will also record his Concerto for Electric Guitar and Orchestra (initially written for Eric Clapton, to be recorded for the album by rock guitarist Hotei Tomoyasu), and The Millennium Symphony (another non-soundtrack work).

John Barry's new non-soundtrack work, *The Beyondness of Things*, will be out in April.

**Prometheus** Due next from

this Belgian label is a score album to *Wild America* (Joel McNeely, 1997 children/animal/adventure film).

**Razor & Tie** Due June 2 are *What's Up Tiger Lily?* and *You're a Big Boy Now* (two soundtracks by The Loving Spoonful, on one CD) and a reissue of *A Fistful of Dollars* (Ennio Morricone).

*Correction:* The review of *Razor & Tie's Lost Horizon* (Bacharach) CD last issue speculated that the disc might have been mastered from an LP. The CD was in fact mastered from a 1/4" reel-to-reel tape.

**RCA Victor** February 10: *Spy Tech*, music for a new documentary on the Discovery Channel by Joe Taylor, plus a new recording of the James Bond theme and narration by Roger Moore.



**Restless** Coming this spring is a new expanded/restored edition of Ennio Morricone's masterpiece *Once Upon a Time in America* (1984), produced by Nick Redman, with newly discovered alternates and outtakes.

**Rhino** Due this year are *Fred Astaire and Ginger Rogers at RKO* (2CD set) and *Mario Lanza at M-G-M*. Rhino does not have any classic M-G-M score reissues planned at the moment.

To be released later this year is a 4CD compilation celebrating Warner Bros.' 75th anniversary, with tracks culled from the Warner Bros. Records catalog. This will feature many songs, but also score tracks from long out of print LPs.

A Volume 2 is in the works of *The Simpsons: Songs in the Key of Springfield* (Alf Clausen), to be released in March or April. See

[www.rhino.com](http://www.rhino.com).

**Rykodisc** Upcoming in The Deluxe MGM Soundtrack Series:

February 24: *The Great Escape* (Elmer Bernstein, 1963), *Return of the Magnificent Seven* (1966 album recording of *The Magnificent Seven* done at time of *Return of the Seven* sequel, Elmer Bernstein), *In the Heat of the Night/They Call Me Mr. Tibbs* (Quincy Jones, 1967/1970), *Paris Blues* (Duke Ellington, 1961), *Some Like It Hot* (Adolphe Deutsch, various, 1959).

April 7: *After the Fox* (Burt Bacharach, 1966), *The Knack... And How to Get It* (John Barry, 1965), *The Whisperers* (John Barry, 1967), *Thomas Crown Affair* (Michel Legrand, 1968), *Here We Go Round the Mulberry Bush* (various rock, 1968).

June 9: *Never on Sunday* (Manos Hadjidakis, 1960), *Judgment at Nuremberg* (Ernest Gold, 1961), *Last Tango in Paris* (Gato Barbieri, 1972), *The Living Daylights* (John Barry, 1987). (The two Fellini titles have been postponed.)

July 14: *Equus* (Richard Rodney Bennett, 1977), *A Funny Thing Happened on the Way to the Forum* (Stephen Sondheim, 1966), *How to Succeed in Business Without Really Trying* (Frank Loesser, 1967), *Irma la Douce* (Andre Previn, 1963), *Man of La Mancha* (Mitch Leigh, Joe Darion, 1972).

None of the albums will be expanded from their original LPs, but they will have dialogue excerpts included discreetly on separate tracks, as well as CD-ROM extras and fold-out poster booklets. This series is drawn from the United Artists film and record catalogs and post-1987 MGM films; MGM films prior to 1987 are the domain

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of Rhino Records through a deal with Turner. Of this writing, there are no further plans to reissue any of the James Bond soundtracks up to and including *Moonraker*; as those are tied up in an arbitration hearing with EMI.

**Scannan** Newly recorded by this U.K. label (City of Prague Philharmonic Orchestra, cond. Kenneth Alwyn) for release in early 1998 is *Max Steiner: Great Warner Bros. Film Music*, with selections from

*Spencer's Mountain, The Flame and the Arrow, Dark at the Top of the Stairs, Mildred Pierce, Ice Palace, Now Voyager, The FBI Story, Life with Father, Sergeant York, The Hanging Tree, Parrish and Johnny Belinda.*

**Silva Screen** Upcoming U.S. releases include more newly recorded compilations: February: *Alien Invasion* (follow up to *Space and Beyond*), U.S. edition of *Nosferatu* (new score by James Bernard for silent German film). March:

## Film Music Live Around the World

### California

**February 6, 7 Pacific Sym., Santa Ana;** *Shane* (Young).

**February 7 San Francisco Sym.;** *Bride of Frankenstein* (Waxman).

**February 26 Walnut High School, Elmer Bernstein cond.;** *The Great Escape, The Sons of Katie Elder, To Kill a Mockingbird* (all Bernstein).

**March 8 California Lutheran Univ., Thousand Oaks;** *Sunset Boulevard* (Waxman), *Kings Row* (Korngold), *Best Years of Our Lives* (Friedhofer), *Gettysburg* (Edelman).

### Delaware

**February 6, 7 Delaware s.o., Wilmington;** *The Godfather* (Rota), *Born Free* (Barry), *The Raiders March* (Williams), *Around the World in 80 Days* (Young), more—all film music concert.

### Indiana

**March 18 NW Indiana s.o., Munster;** *Psycho* (Herrmann), *Gone with the Wind Dances* (Steiner).

**March 20 Marion s.o.;** *Marnie, Psycho* (Herrmann).

### Pennsylvania

**April 17, 18, 19 NE Penn. s.o., Avoca;** *Souvenir to Perry Waltzes* (Waxman), *French Medley* (arr. Addison).

### Texas

**February 12, 15 Dallas Sym., cond. Richard Kaufman;** *Goodbye Mr. Chips* (Addinsell), *My Geisha* (Waxman), *Samson and Delilah* (Young), *Two for the Road* (Mancini), *Friendly Persuasion* (Tiomkin), *Tribute to Victor Young* (arr. Mancini), *An Affair to Remember* (Friedhofer). **March 27, 28 Garland s.o.;** *To*

*Kill a Mockingbird* (Bernstein).

**April 9 Dallas Sym., Greenville, Richard Kaufman cond.;** *Goodbye Mr. Chips* (Addinsell), *Airplane!* (Bernstein), *Man in the Moon* (Howard), *Gigi* (Previn), *Gone with the Wind Dances* (Steiner), *Songs for Audrey* (Mancini), *The Robe* (Newman), *The Raiders March* (Williams), *Theme from Dallas* (Immel).

**April 12 Dallas Sym., Lee Park, cond. Richard Kaufman:** *Out of Africa* (Barry), similar program as above.

### Australia

**February 13, 14 Sydney s.o.;** *Romeo and Juliet: A Renaissance Timepiece* (Nino Rota).

**February 14 Adelaide s.o., Perth;** *Prince Valiant* (Waxman), *Vertigo* (Herrmann).

### Canada

**February 2, March 9, 11, 12 Vancouver s.o., British Columbia;** *Mission: Impossible* (Schifrin). **February 19 Calgary s.o.;** *Jonathan Livingston Seagull* (Holdridge).

### Germany

**February 17, 18 Brabant s.o., Eindhoven;** *Once Upon a Time in the West, Once Upon a Time in America* (Morricone).

### Freiburger s.o.; *The Raiders March* (Williams).

### Japan

**February 12 New Japan Phil., Tokyo;** *Carmen Fantasy* (Waxman). **February 20 Osaka Phil.;** *Carmen Fantasy* (Waxman).

### Thailand

**February 12 Bangkok s.o.;** *Victor Young Medley, Romeo and Juliet* (Rota), *Love Is a Many Splendored Thing* (Fain/Webster), *Flashdance: "What a Feeling"* (Moroder).

### Doyle at Carnegie Hall

A new concert work by Patrick Doyle, "The Face in the Lake," will have its world premiere at Carnegie Hall on February 21, 1998. It was commissioned by Sony Classical for a recording involving a number of composers writing new pieces around folk tales from various countries.

### A Whole Lalo Schifrin

The American Composers Orchestra in New York will perform "La Repression" from Lalo Schifrin's new score to *Tango* (for symphony orchestra and 80-voice women's chorus) on March 8, 1998. This is a part of the ACO's Sonidos de los Americas: Argentina Festival. Schifrin just completed a set of concerts in January in Europe; for updates on his appearances, see [www.schifrin.com](http://www.schifrin.com).

### Kamen at Carnegie Hall

Michael Kamen will conduct a concert of his film work at Carnegie Hall on March 24, featuring an orchestra from the Juilliard School of Music and special guest performers. The performance will benefit Mr. Holland's Opus Foundation, Kamen's non-profit organization dedicated to providing and maintaining musical instruments for students.

### Jerry Goldsmith's Music for Orchestra

A 1970 concert work by Jerry Goldsmith, "Music for

Orchestra," will receive its first public performance in years by the Los Angeles Philharmonic (cond. Esa-Pekka Salonen) on March 26 and 27, 1998. Also on the program are Shostakovich: Piano Concerto #2, Mendelssohn Symphony No 4 and Copland: "El Salón México." "Music for Orchestra" is a modern work (approx. eight minutes) placing some of Goldsmith's aggressive *Planet of the Apes* and *Mephisto Waltz* writing in a concert setting. Call 213-850-2000.

### Barry Back in Action

John Barry will make his first concert appearance in decades at The Albert Hall with the English Chamber Orchestra (87 pieces) on April 18, performing James Bond music as well as the premiere of his new tone poem, *The Beyondness of Things* (to be released the week before on Decca).

### McNeely in Scotland

Joel McNeely will conduct the Royal Scottish National Philharmonic, Royal Concert Hall, Glasgow in a film music concert on May 8, 1998.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good.

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweb.com/lcc>.

*Cinema Classic Romances*. April/May: *Cinema Choral Classics 2*, and compilations



based on the films of Mel Gibson, Sean Connery and Kevin Costner, respectively. May/June: *Superheroes* and *Godzilla Screen Monsters*.

**Sonic Images** Forthcoming from

*Adventurer* (Charles Fox, new TV show), *Dr. Quinn, Medicine Woman* (William Olvis). April 7: *The Blood Oranges* (Angelo Badalamenti), *Scene of the Crime* (Jeff Rona, music from *Homocide* and *High Incident*).

**Sony** Now out from Sony Classical are *Nino Rota: Music for Films* (new compilation) and *The Education of Little Tree* (Mark Isham). *The Red*

**SouthEast** Due in February from this Dutch label is *Within the Rock* (Rod Gammons and Tony Fennell, enhanced CD), followed by *Fear No Evil* (Frank Laloggia, David Spear, enhanced CD).

**Super Tracks** Due around March is a 2CD limited edition of the complete score to *Krull* (James Horner, 1983), including all the music on the hard-to-find

*Forever Amber* (David Raksin, 1947) and a musical to be announced for the end of February; and *Prince Valiant* (Franz Waxman, 1954) and another title in April.

Due 1998 in the Film Classics series (Royal Scottish National Orchestra, conducted by the composer unless noted) are *Torn Curtain* (Bernard Herrmann, cond. Joel McNeely), *The Magnificent Seven* (Elmer Bernstein), *The Great Escape* (Bernstein), and *Citizen Kane* (Herrmann, cond. McNeely). The next Jerry Goldsmith recordings of Alex North scores are *The Agony and the Ecstasy* and *Viva Zapata!*

Bruce Kimmel's newly recorded collection, *The Musical Adventures of Cinderella* (various productions, including the Disney material), will be out in the first week of March.

The second pressing of *Starship Troopers* features a new red cover and disc-face design, incorporating a revised artwork campaign on the part of the studio. This will be used on all subsequent pressings, making the original blue cover a collector's item.

**Virgin** Upcoming are two soundtracks to popular computer games, music by Robyn Miller: *Riven* (February 24) and *Myst* (March 24).

Imminent is the first official CD of *The Keep* (Michael Mann film), specially prepared by Tangerine Dream. See the TD web site at <http://www.net-store.de/tadream/news.html> for information on some of the band's upcoming re-releases and special editions.

**Walt Disney** *Pinocchio* and *Fantasia* will be out in repackaged editions next July or August, along with the first release of the soundtrack to the 1973 animated *Robin Hood*. FMS

## NOW PLAYING

Films and CDs Currently in Release

<i>Amistad</i>	John Williams	Dreamworks
<i>An American Werewolf in Paris</i>	Wilbert Hirsch	Hollywood*
<i>As Good as It Gets</i>	Hans Zimmer	Columbia
<i>The Boxer</i>	Gavin Friday, Maurice Seezer	MCA
<i>Fallen</i>	Tan Dun	
<i>Firestorm</i>	J. Peter Robinson	
<i>Flubber</i>	Danny Elfman	Walt Disney
<i>The Full Monty</i>	Anne Dudley	RCA Victor
<i>Good Will Hunting</i>	Danny Elfman	Capitol**
<i>Half Baked</i>	Alf Clausen	MCA*
<i>Hard Rain</i>	Christopher Young	Milan
<i>Illtown</i>	Brian Keane	
<i>Jackie Brown</i>	n/a	A Band Apart*
<i>Kundun</i>	Philip Glass	Nonesuch
<i>L.A. Confidential</i>	Jerry Goldsmith	Restless, Varèse
<i>Mousehunt</i>	Alan Silvestri	Varèse Sarabande
<i>Oscar and Lucinda</i>	Thomas Newman	Sony Classical
<i>The Postman</i>	James Newton Howard	Warner Bros.
<i>Scream 2</i>	Marco Beltrami	Capitol*
<i>Star Kid</i>	Nicholas Pike	Sonic Images
<i>The Sweet Hereafter</i>	Mychael Danna	Virgin
<i>Titanic</i>	James Horner	Sony Classical
<i>Tomorrow Never Dies</i>	David Arnold	A&M
<i>Wag the Dog</i>	Mark Knopfler	Mercury
<i>Welcome to Sarajevo</i>	Adrian Johnston	
<i>The Wings of the Dove</i>	Edward Shearmur	Milan
<i>The Winter Guest</i>	Michael Kamen	Varèse Sarabande

\*song compilation \*\*combination songs and score

Christopher Franke's label, now distributed by MCA: January 18: *Star Kid* (Nicholas Pike, new kids feature). February 10: *The Outer Limits* (new show, John Van Tongeren, various). February 24: *The Sentinel* (Steve Porcaro). March 10: *The Lost World: Jurassic Park* (Michael G. Giacchino, interactive Dreamworks game), *Conan the*

*Violin* (John Corigliano; Joshua Bell, violin) will be out at the end of 1998.

Due this spring from Sony Legacy is the expanded 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two.

expanded 79 min. SCSE edition and 10-15 minutes unreleased music on top of that.

**TVT** Due in February is *Dark City* (Trevor Jones with three pop tracks). In the planning stages is *La Femme Nikita* (various artists).

**Varèse Sarabande** Coming up in the Fox Classics series are



# MUST-HAVE MUSIC



## John Barry's *Deadfall*

First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. *Deadfall* was released on LP at the time of the film's release and has been unavailable ever since. Liner notes by Jon Burlingame. • \$16.95



## *The Taking of Pelham 1-2-3*

First time anywhere! David Shire's classic '70s 12-tone jazz/funk for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. Liner notes by Doug Adams. Less than a dozen of this First Edition remain! • \$19.95



## Soundtracks on Compact Disc Price Guide

By Robert L. Smith. This essential first edition has titles, catalog numbers, and prices for 1500 CDs from 1985-1994. Less than a dozen copies remain! • \$29.95

Hear sound clips from these CDs on the Internet! Point your browser at [www.filmscoremonthly.com/retrograde.html](http://www.filmscoremonthly.com/retrograde.html)

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## Who's Writing What for Whom Ready for Musical Chairs?

**Jerry Goldsmith** is replacing **Rachel Portman** on the Disney animated film *Mulan*, because Portman is having a baby. Goldsmith had to drop out of *Lost in Space* for scheduling purposes, and although a replacement composer has yet to be signed, of this writing **Mark Isham** is rumored to be the "frontrunner." (The trailer music to *Lost in Space* is the piece Goldsmith wrote for the trailer to *Judge Dredd*—an orchestral re-recording is available on the Varese album *Hollywood '95*—another movie he had to drop for time reasons.)

**John Barry** has had his score rejected from Roland Joffe's *Goodbye Lover*—after *The Scarlet Letter*, perhaps a favor—and is being replaced by **John Ottman**. And Oscar-winning **Gabriel Yared**, who was replaced by **Ed Shearmur** on the acclaimed Henry James adaptation *Paint Drying*, I mean *The Wings of the Dove*, has also had his score removed from the new production of *Les Misérables*. Replacing Yared there is **Basil Poledouris**, who is moving to London for three months to write and record his score.

The new Mel Gibson film *Payback* (formerly *Parker*, a remake of *Point Blank* with Lee Marvin) was reportedly temp tracked with some of the coolest '70s action/cop soundtracks like *The Taking of Pelham One Two Three* and *Dirty Harry*. **Chris Boardman** will be scoring the film for director Brian Koppelman (co-writer of *L.A. Confidential*).

**Patrick Doyle** is nearing completion of his course of treatment for leukemia, which is in full remission. He has completed his score for the Warner Bros. animated film, *Quest for Camelot*. "Thank God you're well" cards can be sent c/o Air-Edel Associates, 18 Rodmarton Street, London W1H 3FW, England.

Your updates are appreciated: call 213-937-9890, or e-mail [Lukas@filmscore-monthly.com](mailto:Lukas@filmscore-monthly.com)

**Mark Adler** *Ernest Joins the Army*, *Stanley and Livingston* (Hallmark), *The Rat Pack* (HBO).

**David Arnold** *Godzilla* (Emmerich/Devlin).

**Luis Bacalov** *Polish Wedding*, *B. Monkey*.

**Angelo Badalamenti** *The Blood Oranges* (October Films, d. Philip Hass).

**Lesley Barber** *A Price Above Rubies*.

**Danny Barnes** *The Newton Boys* (d. Linklater, with music by Barnes's band, The Bad Livers).

**John Barry** *Mercury Rising* (Bruce Willis, Alec Baldwin, mystery/suspense).

**Steve Bartek** *Meet the Deedles* (Disney).

**Tyler Bates** *Denial*.

**Roger Bellon** *The Last Don 2* (CBS mini-series).

**Richard Rodney Bennett** *The Tale of Sweeney Todd* (d. John Schlesinger).

**Elmer Bernstein**

*Deep End of the Ocean* (Michelle Pfeiffer), *Twilight* (formerly *Magic Hour*, Paul Newman, Gene Hackman).

**Chris Boardman** *Payback* (Mel Gibson, d. Brian Koppelman, remake of *Point Blank*).

**Simon Boswell** *Photographing Fairies*, *American Perfekt*, *Dad Savage*, *Perdita Durango*.

**Bruce Broughton** *Fantasia Continues* (transitions), *Krippendorf's Tribe* (Disney), *One Tough Cop* (d. Bruno Barretto).

**Paul Buckmaster** *The Maker* (Matthew Modine, d. Tim Hunter).

**Carter Burwell** *Big Lebowski* (Coen Bros.), *Gods and Monsters*.

**Teddy Castellucci** *The Wedding Singer* (Adam Sandler).

**Edmund Choi** *Wide Awake* (Miramax, youth comedy).

**Ray Colcord** *Heartwood* (Jason Robards).

**Michel Colombier** *Woo* (romantic comedy).

**Eric Colvin** *Setting Son* (d. Lisa Satriano), *Flight from Dhaharan* (Showtime).

**Bill Conti** *The Real Macaw*, *Wrongfully Accused* (replacing David Bergeaud).

**Michael Convertino** *Shut Up and Dance*.

**Stewart Copeland**

*Four Days in September* (d. Bruno Barretto), *Little Boy Blue*.

**John Corigliano** *The Red Violin* (Samuel L. Jackson).

**Mychael Danna** *8 Millimeter* (d. Joel Schumacher), *Regeneration*.

**Chuck D** (from Public Enemy): *An Allan Smithee Film*.

**Alexandre Desplat** *The Avengers* (U.K.).

**Gary DeMichele** *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

**Patrick Doyle** *Quest for Camelot* (Warner Bros. animated), *Stepmom* (Julia Roberts).

**Anne Dudley** *American History X* (New Line).

**The Dust Bros.** *Orgazmo*.

**John Du Prez** *Labor Pains*.

**Randy Edelman** *6 Days/7 Nights* (d. Ivan Reitman, Harrison Ford/Anne Heche).

**Cliff Eidelman** *Montana*.

**Danny Elfman** *Superman* (d. Tim Burton), *American Psycho* (film of Bret Easton Ellis

novel), *Instinct* (Anthony Hopkins).

**Stephen Endelman** *Shakespeare's Sister*, *Tempting Fate*.

**George Fenton** *Dangerous Beauty* (formerly *Courtesan*), *Object of My Affections* (Jennifer Aniston).

**Frank Fitzpatrick** *Players Club* (Ice Cube).

**Mick Fleetwood** *14 Palms*.

**Robert Folk** *Major League 3*, *Jungle Book 2* (Disney), Robert Folk 1.

**David Michael Frank** *A Kid in Aladdin's Court*, *The Prince*, *Perfect Target*, *The Family Bloom* (Penelope Ann Miller), *The Staircase*.

**John Frizzell** *Jane Austen's Mafia* (Jim Abrahams).

**Richard Gibbs** *Music from Another Room*,

*Doctor Dolittle* (Eddie Murphy, Fox), *Dirty Work*.

**Philip Glass** *The Truman Show* (Jim Carrey).

**Nick Glennie-Smith** *Man in the Iron Mask* (musketeer movie, MGM).

**Elliot Goldenthal** *Sphere* (d. Barry Levinson, sci-fi, Dustin Hoffman), *The Butcher Boy* (d. Neil Jordan, '60s Irish setting), *Blue Vision* (Dreamworks, horror, also d. Neil Jordan).

**Jerry Goldsmith** *Deep Rising*, *Legend of Mulan* (Disney animated; songs by Matthew Wilder, music, and David Zippel, lyrics), *U.S. Marshals* (*The Fugitive 2*), *Small Soldier* (d. Joe Dante), *A Small Miracle* (aka *Owen Meaney*, Disney).

**Joel Goldsmith** *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

**Harry Gregson-Williams** *Deceivers* (Renée Zellweger), *The Borrowers*, *The Replacement Killers* (Mira Sorvino, Chow Yun-Fat).

**Greyboy Allstars** *Zero Effect* (Castle Rock; Bill Pullman, Ben Stiller).

**Guy Gross** *Welcome to Woop Woop* (replacing Stewart Copeland).

**Larry Groupé** *Storm of the Heart*, *Sinners* (w/ Kenneth Branagh), *Sleeping with the Lion*, *Making Contact*, *Raven's Blood* (d. Molly Smith), *Defiance* (Showtime).

**Dave Grusin** *Hope Floats* (Sandra Bullock).

**Chris Hajian** *Chairman of the Board* (Carrot Top).

**Richard Hartley** *Victory*, *Curtain Call* (U.K.), *All the Little Creatures* (U.K. independent).

**Richard Harvey** *An Inch Over the Horizon* (Bob Hoskins).

**Todd Hayen** *Waking Up Horton*.

**Lee Holdridge** *Family Plan* (Leslie Nielsen), *Two for Texas* (Turner cable), *The Secret of NIMH 2* (animated, MGM).

**James Newton Howard** *A Perfect Murder* (Michael Douglas, Gwyneth Paltrow, remake of *Dial M for Murder*, d. Andrew Davis), *Snow Falling on Cedars* (d. Scott Hicks).

**James Horner** *The Mask of Zorro* (d. Martin Campbell), *Mighty Joe Young*, *Deep Impact*.

**Søren Hyldgaard** *Island of Darkness* (horror/thriller, Denmark-Norway), *Skyggen* (*The Shadow*, futuristic action thriller, Denmark), *The Other Side* (action-adventure, d. Peter Flinth), *The Boy and the Lynx* (Finland/U.S.), *Help I'm a Fish* (with songs).

**Mark Isham**

*The Gingerbread Man* (d. Robert Altman), *Blade* (New Line).

**Adrian Johnston** *I Want You*, *Divorcing Jack*.

**Trevor Jones** *Dark City* (Alex Proyas), *The Mighty* (d. Peter Chelsom, Miramax, col-

laborating with Peter Gabriel), *Desperate Measures* (d. Barbet Schroeder, Michael Keaton), *Talk of Angels* (Miramax), *Frederic Wilde* (Fox, d. Richard Loncraine), *Plunkett & MacLaine* (PolyGram, d. Jake Scott—Ridley's son), *Titanic Town* (d. Roger Michel), *Merlin* (Isabella Rossellini).

**Michael Kamen** *The Avengers* (Uma Thurman), *From The Earth to the Moon* (TV, Tom Hanks), *Lethal Weapon 4*.

**Brian Keane** *Illtown* (d. Nick Gomez), *Stephen King's Night Flier* (d. Mark Pavia, New Line).

**Rolfe Kent** *Us Begins with You* (Anthony Edwards).

**William Kidd** *The King and I* (Morgan Creek, animated).

**Philipp Fabian Kölmel** *Cascadeur: The Amber Chamber* (Germany, action-adventure).

**Russ Landau** *One Hell of a Guy*, *Telling You*.

**Brian Langsbard** *Johnny Skidmarks*.

**Simon LeBon/Nick Wood** *Love Kills* (d. Mario Van Peebles).

**Chris Lennertz** *The Art House* (parody; also music supervisor), *Lured Innocence* (Dennis Hopper, Talia Shire).

**John Lurie** *Clay Pigeons* (prod. Ridley Scott).

**Mader** *Little City* (Miramax), *The Wonderful Ice Cream Suit* (Disney), *Too Tired to Die*.

**Hummie Mann** *The Rescuers Part II* (Paramount), *The Unknown Cyclist* (Lea Thompson), *Broke Down Place*





(d. Jonathan Kaplan), *Black Cat Run* (HBO).  
**Anthony Marinelli** *God Said Ha!* (Julia Sweeney), *Hacks*.  
**Jeff Marsh** *Burning Down the House*, *Wind River* (Karen Allen).  
**Phil Marshall** *Do You Want to Dance?*  
**Brice Martin** *Depths of Grace*, *Eating L.A.*  
**David May** *Shaking All Over* (d. Dominique Forma).  
**Dennis McCarthy** *Letters from a Killer* (d. David Carson).  
**Joel McNeely** *Virus*, *Zack and Reba* (independent).  
**Gigi Meroni** *The Good Life* (Stallone, Hopper), *Sinbad* (Richard Greico).  
**Cynthia Millar** *Digging to China* (d. Timothy Hutton, cond. Elmer Bernstein).  
**Mike Mills** *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from Mills's band, R.E.M.).  
**Paul Mills** *Still Breathing* (d. Jim Robinson, Brendan Fraser).  
**Sheldon Mirowitz** *Say You'll Be Mine* (Justine Bateman).  
**Ennio Morricone** *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore), *Bulworth* (Warren Beatty).  
**Mark Mothersbaugh** *Best Men*, *Breaking Up*, *Rugrats: The Movie*, *Dead Man on Campus* (Paramount, prod. Gale Ann Hurd).  
**Brad Mullin** *The Fall*.  
**Roger Neill** *Welcome to Kern Country* (w/ Dust Brothers), *White Flight*.  
**Randy Newman** *Pleasantville*.  
**Thomas Newman** *The Horse Whisperer*.  
**John Ottman** *Incognito* (d. John Badham), *The Apt Pupil* (d. Bryan Singer, Ottman also editor), *Goodbye Lover* (replacing John Barry).  
**Van Dyke Parks** *Oliver Twist* (Disney, Richard Dreyfuss, Elijah Wood), *Barney: The Movie*, *Shadrach* (d. Susanna Styron, October Films).  
**Jean-Claude Petit** *Messieurs les enfants*, *Le Complot d'Aristotle*.  
**Michael Richard Plowman** *Laser Hawk* (Mark Hamill, Canada).  
**Basil Poledouris** *Les Misérables*.  
**Rachel Portman** *Home Fries*, *Beloved* (Jonathan Demme).  
**John Powell** *Endurance* (U.K. documentary).  
**Zbigniew Preisner** *Dancing at Lughnasa* (Meryl Streep), *Dreaming of Joseph Leeds* (d. Eric Styles).  
**Trevor Rabin** *Home Grown* (Billy Bob Thornton), *Armageddon* (d. Michael Bay).  
**Graeme Revell** *The Negotiator* (Kevin Spacey), *Eaters of the Dead* (d. John McTiernan), *Hairy Bird*, *Lulu on the Bridge*, *Dennis the Menace 2*.  
**Jonathan Richman** *There's Something*

*About Mary* (Farrelly Bros., also singing on-screen).  
**J. Peter Robinson** *Jackie Chan's No More Mr. Nice Guy* (New Line Cinema).  
**Peter Rodgers Melnick** *The Only Thrill* (Sam Shepherd, Diane Keaton).  
**Craig Safan** *Splitsville* (comedy).  
**Ryuichi Sakamoto** *Snake Eyes* (Nicolas Cage, d. Brian De Palma).  
**Lalo Schiffrin** *Something to Believe In* (love story), *Tango*.  
**Gaili Schoen** *Déjà Vu* (independent).  
**John Scott** *Swiss Family Robinson*.  
**Paul Shaffer** *Blues Brothers 2000*.  
**Marc Shaiman** *My Giant* (Billy Crystal).  
**Edward Shearmur** *The Governess*.  
**Howard Shore** *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).  
**Rick Silanskas** *Hoover* (d. Rick Pamplan, Ernest Borgnine, about J. Edgar Hoover).  
**Alan Silvestri** *Tarzan: The Animated Movie* (Disney, songs by Phil Collins), *Holy Man* (comedy), *The Odd Couple 2*.  
**Carly Simon** *Primary Colors* (John Travolta, d. Mike Nichols).  
**Marty Simon** *Tales from a Parallel Universe*, *Captured*.  
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**Alan Williams** *Amazon* (IMAX movie), *Princess and the Pea* (animated, song and score with lyrics by David Pomeranz), *Angels in the Attic*.  
**David Williams** *The Prophecy II* (horror, Christopher Walken), *Phantoms* (Miramax, Peter O'Toole, Ben Affleck).  
**John Williams** *Saving Private Ryan* (Spielberg).  
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# An Evening with Alan Silvestri

Report By Jeff Bond

On Tuesday evening, October 10, 1997, ASCAP presented another of its series of interactive lectures by prominent film composers, this time featuring Alan Silvestri. After an introduction by SCL President Jay Chattaway,

Silvestri stated that his thought-process in the running sequence centered on exactly where would be the most effective moment for the music to begin. There were a number of obvious choices: the point at which the bullies begin to taunt Forrest; the

a feather floats down to rest at the feet of Forrest as he's seated at a park bench), he rushed home and quickly composed the film's opening piano piece, which became the theme of the picture. Robert Zemeckis immediately approved of the theme when Silvestri played a demo version of it, and the composition survived virtually intact from Silvestri's original sketch. "I thought I had it made!" Silvestri recalled. "I'd come up with the main theme for the movie in no time and the director liked it. This was going to be easy!" Unfortunately, the composer soon realized that he had a problem. "It didn't work in the running scene. Then it was like, 'Well, it doesn't work here...it doesn't work here...it doesn't work here... What I realized was, I had scored the feather; I had gotten the essence of that moment, which really summed up the film, but wasn't appropriate for the other scenes in the movie." The piano theme that opened *Forrest Gump* consequently did not appear again until the feather takes off at the end of the film, bookending the story. Silvestri then had to compose a great deal of new material to flesh out the film's actual events.

## From Earth to the Heavens

The sequence from *Contact* involved Jodie Foster meeting the mysterious philanthropist played by John Hurt. In contrast to the *Gump* scene, which focused on the transcendent moment of Forrest discovering the feeling of running, the *Contact* sequence had to hit a number of dramatic "beats," according to Silvestri. In the scene, Foster meets with Hurt's character on an expensive, high-tech private jet. Hurt's character is mysterious and peculiar, and he first shows Foster a presentation indicating that

he has been following her career, and even her personal life, for some time. Hurt then reveals that he knows about the message sent by the aliens from Vega and has found the secret to decoding their document. "The music had to get across the strangeness of the John Hurt character, the potential threat of him. There was a kind of James Bond aspect to his character. And when Jodie sees these images of herself that he's put together, there's a threatening aspect, like she's been stalked. At the same time, there's Jodie's excitement that this man has found the answer to the problem she's been trying to solve, which is the key to understanding the alien transmission."

To get across the dual agendas of the scene, Silvestri actually composed two different pieces of music. "There's a dramatic underscore that's acoustic and then I have this electronic music playing against it with a completely different rhythm. Sometimes when you have conflicting elements of a scene that have to be pointed out, the answer is to write two completely different cues and combine them. They really don't have to relate to each other musically at all."

## Then, A Word from the Audience

After discussion of the two film scenes, Silvestri took questions from the audience, which consisted mostly of composers. One of the key questions was how one handles making changes or having cues (or even scores) rejected. Silvestri responded that he had gotten much better at heading off these kinds of communication problems over the years. He recalled his first major job, writing music for the television series *CHiPs*: "It was the beginning of the second year,

(continued on page 46)



Alan Silvestri, flanked by Nancy Knutsen and Bill McRae at his recent interactive lecture, sponsored by ASCAP

Silvestri took the stage and proved himself an engaging, and one might even say inspirational speaker.

The centerpiece of the composer's presentation was two film clips, one from *Forrest Gump*, the other from last summer's *Contact*. Each was presented first without music, then as scored by Silvestri. The *Forrest Gump* cue showed Forrest as a child, escaping from childhood bullies (and his leg braces) by running away at super-Gump velocities. Silvestri's commentary focused on spotting, i.e., where would the music begin in this scene? In characterizing his relationship with director Robert Zemeckis, Silvestri emphasized that Zemeckis rarely specifies exactly where he wants music to stop and start, but at some point during spotting sessions he will inevitably hear Zemeckis say, "You're going to play here, aren't you?"

point at which the first rock thrown hits him in the head; the point when Jenny yells at Forrest to run away; the point at which Forrest actually starts running; the point when the footage changes to slow motion; and when Forrest's crutches break away (this was the point during the spotting when Zemeckis said "You're going to play here, right?"). Silvestri found that the most effective point for the music to begin was when Forrest actually began to feel the freedom of running, something completely irrespective of his flight from the bullies.

Regarding *Forrest Gump*, Silvestri was asked how important it was to come up with a central theme for the movie. The composer related how, after seeing the opening sequence of the film (in which



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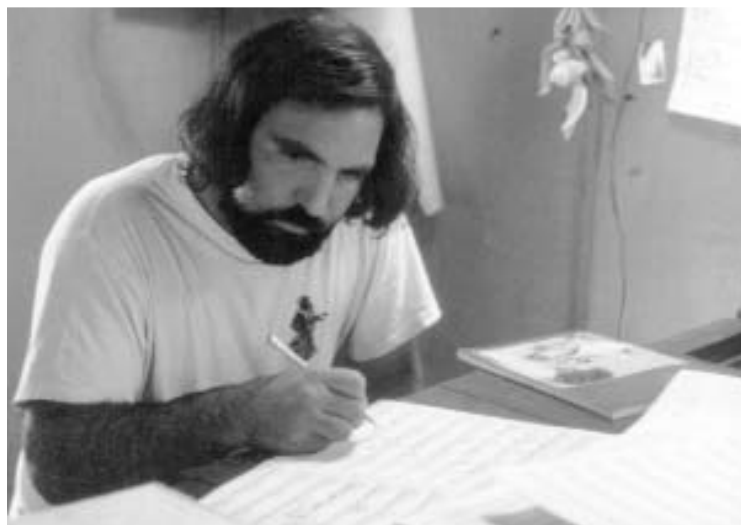


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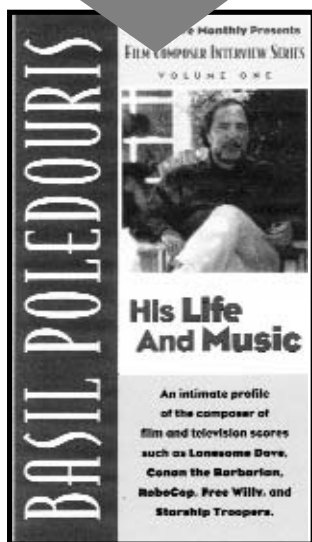
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## TOMORROW TRIES HARDER

The soundtrack for the latest 2007 film has arrived. As composed by David Arnold, *Tomorrow Never Dies* at least does not sound like the last entry in the series. While it has gotten back to the full orchestral sound, I often thought I was listening to Michael (Lethal Weapon/Die Hard/License to Kill) Kamen, or Danny (Batman/Darkman/Mission: Impossible) Elfman, with a little of Max (King Kong) Steiner.

Listening to the CD, I often wondered where Arnold was going. Saxophones and bongos came in, to remind us that this is a hero created in the '60s, but they don't lead to anything. The score sounds like any other "This can fit any action genre film out there" music.

In the moments when the James Bond theme appeared, I thought I was hearing the usual boring concert arrangement. I would like to hear an updated orchestral arrangement like the one that appeared in the teaser for *GoldenEye* and can also be partially heard on the Interactive CD, *The James Bond Dossier*. The one exception was the cue titled "Company Car."

This started off like vintage Barry with those wonderful wawa horns. Then it turned into some Manciniesque creation that seemed to fit a *Pink Panther* film.

To the songs: We are once again subjected to the marketing morons who insist that the Bond films must keep in touch with "youngsters" by subjecting us to the vocal stylings of a pop/rock artist, in this case Sheryl Crow, who is treading in

domain that should be reserved by those who know how to sing a Bond song. (Exception: Tina Turner, who was given a bad song to sing.) In fairness to Ms. Crow, "Simply the Best" is not a good song either. It tries to emulate the power and intensity of the Bond films, in particular *Goldfinger*. Note to film producers: *You don't have to knock the audience over the head in order to get your point across*. Look at the Bond songs "From Russia with Love," "You Only Live Twice," "Nobody Does It Better" and "For Your Eyes Only."

Conversely, I was happy to hear k.d. lang's version of the David Arnold/David McAlmont song "Surrender (Tomorrow Never Dies)." With lyrics by Don Black, this is the song you will remember. Ms. lang has got



enough lounginess in her voice to complement the melody, not overpower it. I wonder what Shirley Bassey or even Celene Dion would have done with it. Unfortunately, I don't think this will get the radio/MTV air play that the Sheryl Crow song will.

In conclusion, I hope the film producers will try to persuade John Barry to return to the films that I personally consider my introduction to film music.

"Pay him any amount of money he wants!"

Michael Zatz  
Glendale, New York  
Zatzrre@aol.com

*Tomorrow Never Dies* is the first non-Barry score to use the James Bond theme to a great extent, and it even features a whole new version of it, aside from Moby's terrific new arrangement. My only problem with the theme's usage is the beginning of the second track, "White Knight": its opening for the gun-barrel sequence leaves out certain expected phrases—including the theme on electric guitar!

The rest of the score is top-notch, with some great romantic music accompanying "Paris and Bond"—reminiscent of Barry, but also with a hint of *Independence Day*. I also caught references to *From Russia with Love*'s main titles and some of the music from *Thunderball*. Even the techno music sounds great.

As for the songs, the Sheryl Crow song has really started to grow on me. Although some of the lyrics are impossible to understand, it has become the best Bond song since "A View to a Kill." k.d. lang's song, on the other hand, is an instant classic, easily the best of the end title songs, and the first that could also be the main title song.

It is also great to hear instrumental versions of the k.d. lang song pop up throughout the score. David Arnold has mastered the John Barry method of scoring a Bond film. If Barry is not available for *Bond 19*, no one else but Arnold should score it. This is the first time I have ever said this about any other Bond composer.

William Kanas  
wskesq@email.msn.com  
Response to *Tomorrow Never Dies* has been widely positive—we received several letters praising David Arnold's work.

## Horner Misses the Boat

James Horner has finally pissed me off. In *Titanic*, Horner managed to come up with three themes. That's good. But, the opening track sounds like it's right out of *Braveheart*, and the Enya-like tracks sound cheesy with the fake vocals. Track 9 ("The Sinking") sounds like it belongs in *Apollo 13* (which also took from numerous other Horner scores). Track 10 ("Death of Titanic") has a direct musical phrase from *Apollo 13*—it's the melody that sounds like *Schindler's List*—and track 13 ("An Ocean of Memories") has a direct phrase from *Casper*.

Other composers can write music without stealing from themselves—why can't Horner? If you hear a John Williams score, it sounds like John Williams, but it doesn't sound like any specific other Williams score. Horner copies from himself way too often and doesn't deserve much (if any) recognition for *Titanic*.

Chris C. Tilton  
Chris46@msn.com

James Horner's recent work has been unremarkable. He has provided the films he's worked with only the barest necessity of what "works" to support the drama. Shooting on video may "work" to tell a story, but it's hardly on par with film. A filmmaker with any self-respect wants to assemble the best production team possible to bring the script to life. I would never hire Mr. Horner because I feel his music is detrimental to the story (any story). His music has become so predictable as to be a distraction. That is why his recycling is so annoying and unforgivable. His music does not bring anything new to the films. It just sits there and does the obvious. Other composers have done the obvious but have also provided new themes separate and distinct from their previous work.

It boggles the mind that anyone could listen to *Braveheart*,



*Legends of the Fall*, *Apollo 13*, etc. and claim this man is on the same level as John Williams and Jerry Goldsmith. You may call these prejudices (which is incorrect as the word means "to pre judge," and these opinions are based on Horner's work) but one must approach art with a critical but objective view.

Observe the work done by Danny Elfman, Howard Shore, Christopher Young, Patrick Doyle and George Fenton. Each has his own style, but not one has committed blatant plagiarism. Horner is too consistent. Why would I hire a man whose work is always the same? I may hire Bo Goldman to write because of his use of character or Conrad Hall to shoot because of his talent at using light. Each of them has a distinctive style, but it is what they bring to every new film that makes their talent an asset. Horner has not brought anything new to the films he's done in a long time.

Obviously not everyone in the industry agrees with this view as Horner gets a lot of work. One need only look closely at the types of films and film-makers he works with to decide if steady work results in quality.

Corey C. Witte

Los Angeles, California

I think Horner continues to plagiarize because so few people notice or care. I'd become so fed up with him that I've avoided his albums for several years; upon hearing *Titanic*, I was surprised how much of it was "new," because it was an aggregate of things I hadn't heard. If I can be that disinterested, imagine the average moviegoer. (The wholesale rip-off of Enya's "act" is another thing.)

### John Bender as Fine Art

John Bender's statement in "Film Music as Fine Art" (Vol. 2, No. 7), "Most pop is created specifically just to amuse and/or entice," is a generalization. If one is comparing rock with classical, one could conclude that the latter is obviously High Art, but there is High and Low Art in classical music, High and Low Art in film music, and High and Low Art

in modern (i. e. pop) music. I assume Mr. Bender is basing his opinion upon whatever he hears on the local radio station—bad idea. Like film music, most of the great stuff goes unheard by the general public, because it's not written to be consumed on a mass market level and its goals are beyond most bands' wishes to "amuse and/or entice."

A favorite score of mine is *Logan's Run*, an incredibly coherent work, but most people will never hear it or appreciate its subtleties. A favorite rock album of mine is *Wings of Joy*, by the band Cranes: It is a dense, dark work, with unusual usage of piano, drums, bass and lead guitar, and an eerie, child-like vocal. Again, I believe it to be an incredibly focused work which will never attain greatness among the masses because of its odd-meter rhythms, depressing tone, and avoidance of accepted pop-song structures. They are both High Art in their respective genres, but saying that one is closer to Fine Art because it is orchestral is a rash judgment; they both have separate musical agendas and textures, yet both exceed expectations.

A second argument to support my view concerns emotion—melancholy, or comfort. I accept it when I sense it is a true expression of the emotion, not fabricated and worn by the composer and/or performers like borrowed overalls. There is deep intensity in music categorized as Fine Art, and I find it in "Retreat" from Goldsmith's *The Blue Max*, "Paranoid Android" from Radiohead's third album *OK Computer*, and in "Riders of Doom" from Poledouris's *Conan the Barbarian*.

Mr. Bender should not dismiss rock, not until he hears the delicate chimes and soaring guitar lines in the aforementioned album *OK Computer* (1997), the layered sound of The Sundays on their first two albums, and the thick muscularity contrasted with aching vulnerability seeping through Soundgarden's *Superunknown*

(1994) and *Down on the Upside* (1996). Admittedly, examples of worthwhile modern music are few and far between, but those that do exist vault above their contemporaries with their ability to affect me emotionally, as do my favorite film scores.

Brian M. McVickar

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Comparing classical with film music is made difficult by the lack of a decent definition of the former. Film music is... er, music used in a film. Classical music seems to be anything that is fine art and orchestrally based (i.e. other formal ensembles are allowed too).

Ballets and operas are the closest things to film music in the classical genres. However, these have different guidelines and formal structures than film scores. Composers are simply of greater importance to ballets than they are to movies (in most cases). This is why film music, in general, is not considered close enough to pure music to enter the classical genre.

This is not to mention the 20th century arguments surrounding artistic intelligence. Hollywood is commercial (in the extreme) and film is a popular medium. Simply put, large hordes of consumers are not to be trusted with artistic opinions. It is not really possible to argue that anything resembling fine art emanates from Hollywood today. This is why we have

heard so few good film scores in recent years. Music today feels like it is created out of a necessity of entertainment, as part of the filmic package sales pitch.

The upshot of this is that we should not be too worried about the lack of inclusion of film scores in the classical genre. Instead, we should bring music greater acknowledgment within the film industry. Film music does not ultimately belong to the classical genre. It may overlap, just as it does with lots and lots of other musical styles, but it is huge, not a sub-genre of anything. It is the biggest genre that exists in music, and one of the reasons it's so great is its diversity.

Proper interpretation and analysis of music in a film may require too much integration of film and music theory for any classical scholar's taste and expertise. John Bender gives a convincing argument for the best film scores to be considered as fine art regardless of any would-be classical status. I'm satisfied to leave it there.

Andrew Goldsbrough

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### May Be Missed

I was saddened to hear of the death of Australian composer Brian May (Vol. 2, No. 4). Some of his scores are the finest ever written for Australian cinema. At the same time I was outraged by the news that the session masters to his classic *Mad Max 2* have been destroyed by some ignorant recording studio! Maybe it was an act undertaken by the Society for the Prevention of Film Music?

The curious thing I remember about *Mad Max Beyond Thunderdome* was the trailer, which mysteriously featured what appeared to be original music that smacked of the previous *Mad Max* scores. It sure sounded like May, and whet my appetite for what might have been. Also worthy of note was his noble score for the superb Australian mini-series *The Last Outlaw*, about the

## MAIL BAG

life of notorious Bushranger-cum-folk hero Ned Kelly (forget the 1970 Mick Jagger thing), which to my knowledge has never been repeated since its original airing in 1980.

Stephen Harris  
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Australia

### Zimmer Zapped!

**W**e were very disappointed with your recent interview with Hans Zimmer (Vol. 2, No. 7-8). Not that we are concerned about such a limited composer (as he showed so clearly with his noisy score for *The Peacemaker*), because we are accustomed to hear the great composers like Williams, Goldsmith, Barry, Herrmann, Horner, etc.

Perhaps you need to look down on these masters just to look nice to Mr. Zimmer, but you make every good film music enthusiast angry with your poor remarks about the "nerds who like..."

It's very sad when a film music magazine uses its space to say bad things about other composers or listeners. Really good composers don't need to say bad things about their contemporaries because they are doing something better with their time: good music!

André Augusto Lux  
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ferrari@mpc.com.br

When Jeff Bond and I insult film music fans, it is out of sheer love, and self-incrimination. In the case of the Zimmer interview, we felt it was better to present as much of the conversation as possible unedited.

**M**edia Ventures indeed sounds like a factory and the dawning of the "corporate soundtrack." Zimmer's work is brilliant at times: *House of the Spirits*, *Driving Miss Daisy*, and *Millennium* are among the best as music and also as film scores.

The problem starts when a film is wallpapered with music that at times can ruin the movie. The best example of this is *Face/Off* by Media Ventures' John Powell. The affair starts superbly with a fine merry-go-round sequence, then it becomes intrusive: did the church confrontation need a choir, bells, and all the elements of a "holy" thing? Silence would have been better. I cracked up here along with other people watching the film, as step-by-step it was made ridiculous by the massive sound.

Alex Zambra  
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### Waiting for Gusto

**T**he solution for the emergence of essential 2CD presentations such as North's *Cleopatra* is for Fox to buy back their titles from PolyGram. In case this proves futile, record the music anew, faithfully, with authentic sound. Not like the Starlog/Varèse Laurie Johnson album of Herrmann's *North by*

*Northwest* or most recently Varèse's *Patton*—both with digital concert hall ambiance and recorded at such low and distant sound levels that much of the instrumentation,

especially percussion, is barely audible. At least Varèse was astute enough to issue the analog version with superior sound of *North by Northwest*. The strength and gusto of Goldsmith's masterwork is obliterated by an unwise sound decision—what a waste!

Robert M. Eastman  
Troy, Michigan  
About Fox buying back titles from PolyGram, easier said than done.

**W**hy are some crappy scores to crappy films released when a lot of the best scores are not? For instance, where are *Young Guns*, *Vamp*, *The Program*, *Se7en*, and Newman's

beautiful score to *The Lost Boys*? What's the deal with albums with songs that were not in the film, and on top of that, the best songs in the film aren't even on the soundtrack? Although I love the songs on *Scream* album and the decent four minutes of score, they left off the best music, which was on the final credits: the song "I Don't Care" by Dillon Dixon with the accompanying music by Marco Beltrami.

They produced a score album to the film *Mimic* and put the Dillon Dixon song that was on during the final credits on the album. Why didn't they do that with *Scream*?

Eric I. Saitzyk  
4198 Rockcreek Ct.  
Danville CA 94506

There was a score album to *Mimic* but not *Scream* because *Mimic* was recorded non-union in Toronto, while *Scream* was recorded union in Los Angeles. To put a union score on CD requires the re-payment of the musicians' salaries. As for what makes it on a song album like *Scream* or *Scream 2*, that can be determined by the record company, artists' contracts, and commercial considerations. Those are also big teen movies where the producers do not want a score-only album to compete on the marketplace with the song compilation. Late news: there will be a *Scream 1* and *2* score album from Varèse this year.

### If I Were King of the Universe

**I** have two constructive suggestions for your magazine:

(1) For each interview you publish, include with it a short biography of the subject with year of birth, place of birth and places of musical study. You are becoming the magazine of record for film music, and it is hard to find this information, especially regarding many of the younger composers.

(2) How about a once-a-year round-up of the extant film music societies? I continue to be amazed how many are out there, with semi-regular newsletters and the like.

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We'll aspire to do the former where possible. As to the latter, see our web site for an online version of The Soundtrack Handbook—a free list I send to anyone upon request of soundtrack resources, just

write in and ask—as well as links to numerous fan sites.

**I** need to subscribe to FSM in the braille version for the blind, or the signed issue for the deaf, because I seem to be missing something in the normal English translation.

Example 1: Vol. 2, No. 7, page 6: Record Label Round-Up, under Fifth Continent: "they will *not* play on CD players without a DTS decoder."

What the hell is *that*? Am I the only one of your vast readership who remains uninformed?

Example 2: Same issue, page 9, under Sony: "Jerry Goldsmith had final approval over what would be added to *ST:TMP*, which is why it's still going to exclude cool cues like the first meeting with V'Ger and the space station music."

This makes no sense, and you display absolutely no interest in explaining *why* this is so! The *least* you could do is to say, "I don't know!"

I have no idea where *you* were 18 years ago, but I was in a movie theatre, sitting through *ST:TMP* simply to hear one of the most incredible musical scores ever composed. Today I own a copy of the laserdisc, because it is the only avenue available to enjoy the entire score.

Chris Kinsinger  
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Harrisburg PA 17110-1007

I'm sorry I didn't offer lengthier explanations, although I've discussed both of these in my Friday news wrap-up on the FSM web site, [www.filmscoremonthly.com](http://www.filmscoremonthly.com).

The Fifth Continent CDs are coming out in DTS sound, a high quality surround format that requires a special proprietary decoder to make the CD play—that's all.

In the case of *Star Trek*, Jerry Goldsmith is being a sourpuss who doesn't want the entire score included on the expanded CD. Usually for soundtrack reissues the composer does not have final approval of content, but in this case, he did.

Goldsmith is very sensitive about his soundtrack albums and feels like too much of his music is lying there naked, without the movie, for everybody to dissect. (Some composers don't care.) He's right of course, because that's the nature of the beast. In any case, Goldsmith has used this opportu-



nity to allow around 25 minutes to be added to his *ST:TMP* album, but no more. If you want to complain, don't pester FSM, or Sony, or Paramount, but the guy who was responsible for creating the whole thing in the first place.

#### Don't Dis Rosenman

In response to Rory Monteith (Vol. 2, No. 6), I do not agree that *Beneath the Planet of the Apes* would have been a better film with a Jerry Goldsmith score. His comment struck me as another example of the casual dismissal that the work of Leonard Rosenman so often receives. Did Rosenman not figure greatly in the changes to film music in the 1950s? Along with Alex North and Elmer Bernstein he helped modernize the sound of films.

One cannot argue that Goldsmith's *Planet of the Apes* is incredible, and much else pales in comparison. However, Rosenman wrote some fine music for the *Apes* series, even as the films became more and more laughable. *Beneath* is a reasonably intelligent film with a good score in which atonality is still important. *Battle for the Planet of the Apes* is well into unintentional laughs territory, but still has an excellent score, with an exciting march over the main titles.

Rosenman's more recent film music is not on a par with classics such as *Cobweb*, the James Dean films, *Fantastic Voyage* and *The Lord of the Rings*. However, I find much of worth in his recent works, such as *RoboCop 2*, and am surprised by the vehemence with which these scores are discussed.

Iain Herries

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England

#### And the Winning Letter Is...

Your Basil Poledouris video was outstanding. The most striking aspect of it was the fact that it was told by Basil himself. I hope for future videos that you do the same: no narrators, no interviewers; no one but the composer and his family. It provides a genuine personal quality which is very direct. I just liked hearing Basil and Bobbie talk about their relationship and history.

At first, I was a little disappointed by the absence of film clips, but hearing Basil perform on the piano more than made up for it, and was an absolute joy. I would definitely pay for a CD of this recording. So keep up the good work! The magazine is great, the video is great, so life must be good for you.

Dan Ward

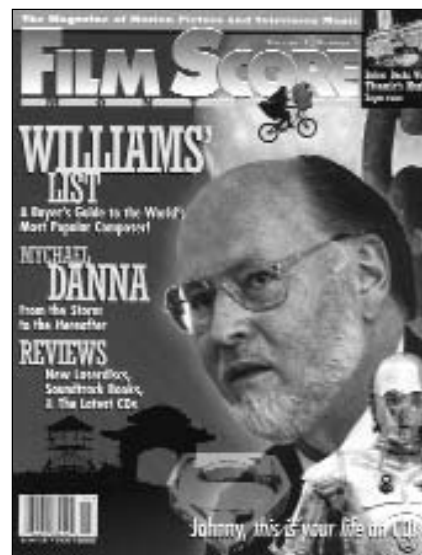
danward@airmail.net

Readers, this is our favorite type of letter. We're very proud of our Poledouris documentary and think it's something people will enjoy. Here's to word of mouth! (And of course, if you'd like to check out the video for yourself, the order form is on page 13.)

FSM

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# The Uncertain Future

By Andy Dursin



**T**HE NEW YEAR IS FINALLY HERE, AND I WOULD BE LYING TO YOU IF I SAID I WAS TOTALLY SURE AS TO WHAT DIRECTION THE ENTIRE HOME THEATER INDUSTRY IS HEADING. HDTV LOOMS LARGE AS THE BASIS FOR A NORTH AMERICAN TECHNOLOGICAL OVER-

HAUL, BUT IT ALWAYS SEEMS AS IF IT IS SEVERAL STEPS TOO FAR DOWN THE ROAD FOR ANYONE TO TAKE MUCH INTEREST IN. OVER THE PAST 18 MONTHS, HOLLYWOOD BEGAN TO TURN OUT

DVDs as a means of luring the casual VHS consumer into collecting movies in a higher-definition format. Turned off by laserdisc's loyal but—let's face it—small niche market, studios gave high-end home theater technology one more shot before the advent of HDTV, and DVD seems to be paying off thus far—at least in terms of hype and industry promotion. Criterion's recent announcement of releasing DVD software is the first indicator that virtually all studios and companies are behind the format—albeit to various extents—which is crucial as fourth-quarter '97 DVD sales are analyzed to death.

The big problem now for DVD, aside from its Jekyll-and-Hyde visuals (some DVDs look superior to laser, others vastly inferior), is DIVX, a format that is being propagated by the home-electronics chain Circuit City and a firm called Digital Video Express. DIVX is essentially a Pay-Per-View, DVD-based system (call it a "Disposable DVD")—you buy it for \$5,

watch it as many times as you want for 48 hours, then have to call (via a modem in the DIVX player) a number to see it again, and be charged an additional fee. While the specifics of this format are still being worked out (i.e. how much will it cost per-view, which films can you buy to own, etc.), the prospect of DIVX is, to both laserphiles and DVD owners, alarming to say the least. Current DVDs will play on the DIVX machines, though not vice versa, hence requiring investment in yet another new piece of hardware in order to watch DIVX films.

While DIVX sounds like a bad idea to many (you can get pay-per-view off cable or satellite, and be able to tape the movie as well), Dreamworks, Fox, Disney, and apparently Universal are all behind it. Steven Spielberg is one of its main pro-

ponents, so don't expect any Spielberg-directed or produced film to be seen on DVD. The first results of Spielberg's decision were seen when *Men in Black* was canceled on DVD, and several Amblin films from his Universal days (*Back to the Future*, *Jurassic Park*) that were anticipated to appear in the new format were never announced.

DIVX represents another stumbling block to DVD, and yet another wildcard to add into the unpredictable home-theater race as the millennium approaches. In the meantime, laserdisc product continues to be turned out by numerous manufacturers (and prices are dropping, in response to DVD), while DVD owners seem to be happy with their format, even in its early stages. Where all of this will lead, however, is anybody's best guess, though we can fathom this much—if you haven't invested in laserdisc, now's a great time, as there are titles and special editions available that will never be reissued in another format. That, combined with the dropping prices, makes laserdisc an attractive format even as the promotion of DVD reaches a fever pitch over the first few months of the new year. Only after that time will we be able to make an educated guess as to where all of this will eventually lead.

## NEW LASERDISCS

*Walkabout* (Criterion, \$49.98)

**W**hen someone says to you, "they don't make movies like that anymore," in response to the oft-mention of a 1930s picture, what they really ought to do is take a glimpse at a handful of

films made in the 1970s that would never be turned out today. Nicolas Roeg's exquisitely shot, surreal "adventure" film *Walkabout* is one of those special pictures that came out of the decade, a movie that tells a story in such a unique, original manner that it is as fascinating for what it doesn't tell us as it is for its gorgeous locales and magnificent camera work.

Roeg directed and shot the acclaimed film, which relates—in the form of a childhood memory—how a pair of well-off Australian children (Jenny

Agutter and Roeg's son Lucien John) end up isolated in the outback, where an Aborigine teen (on his *Walkabout*, or rite-of-passage into adulthood) guides them back to civilization. Roeg's treatment of

We turn  
the visi-screen  
on *Tron*,  
*Logan's Run*,  
*Walkabout*,  
*Evita*,  
and some  
troubling  
developments



the subject matter never romanticizes the Aborigine's life, nor does it make judgments on the characters and the culture clash that inevitably ensues; it simply shows us how similar everyday life can be regardless of the separation (geographical or otherwise) between cultures. What Roeg does so effectively in this adaptation by Edward Bond of James Vance Marshall's novel is illustrate all the problems and pleasures that are inherent in the life experience, with looking backward a crucial element to the journey.

John Barry's lyrical score is one of the film's highlights, being one of those Barry works characterized by long, flowing melodic lines, and a particularly good use of chorus (the use of Stockhausen's "Hymnen" is striking, especially when framed against the untouched outback). It's a shame Barry's score was never commercially released (and also that Criterion did not isolate his music here), but the treatment of *Walkabout* itself since its original release is just as regrettable—the movie was out-of-circulation for years, with this restored "Director's Cut" marking its first-ever appearance on video. Criterion's disc includes an insightful commentary from star Jenny Agutter and Roeg, offering observations on the filming and the story itself, but the great thing about *Walkabout* is that, ultimately, its subjective meaning is left in the eyes of the viewer, for you to interpret and discuss. Truly a movie to savor.

#### Evita (Criterion, \$124.98)

Andrew Lloyd Webber and Tim Rice's Astage-musical becomes a cinematic extravaganza under the direction of Alan Parker, who breathtakingly captures the spectacle, decadence, and irony of Eva Peron's rise from peasant girl and tramp to Argentina's political and spiritual icon during the 1950s.

Naysayers sought to dismiss Madonna right from the get-go, but she's tremendous here, singing the score as written, and perfectly capturing the artifice that was Eva Peron. Antonio Banderas is likewise electric as Che, the narrator of the piece, which is fascinating for its often cynical, pointed lyrics, words that never romanticize the historical figure (quite unlike how a lot of people who haven't seen the show or film believe it does). As a through-composed musical, Webber's

score is a dynamic, challenging effort, filled with liftable numbers ("Don't Cry for Me Argentina," "High Flying Adored") and an irresistible collection of styles, ranging from Latin tango rhythms to flat-out rock and classically-oriented ballads.

Criterion's gorgeous, THX-rendered, and supplement-laden disc is CAV, featuring a fascinating commentary from Parker. Unfortunately, the rest of the extras are less interested in detailing Webber and Rice's creation and how it worked on stage as they are in providing a wealth of historical material about Eva and Juan Peron, with archival newsreel footage and *Time* magazine articles included for good measure. All of that is relevant, but I would rather have seen a discussion on the differences and challenges that the show's authors and Parker faced during production; a "Making of Evita" documentary, included here but previously seen only in Europe, features brief footage of Webber working on the soundtrack (disagreeing with the producers about the sound!) and commenting on his differences with Parker, the sort of thing that there should have been more of in this set.

#### Logan's Run (Image Entertainment/MGM, \$69.95)

Commentary from Michaels York and Anderson, along with a crisp new digital transfer and remastered Dolby Surround/Dolby Digital soundtracks, are the main components behind this enjoyable "Special Edition" of the once-ballyhooed, now semi-respected 1976 sci-fi epic.

While many have always dumped on the film's plastic, disco-era look and creaky dramatic situations (the ice robot "Box," voiced by Roscoe Lee Browne, looks right out of an Irwin Allen TV show), *Logan's Run* is at least a more enter-

taining and durable spectacle than some of the current, cardboard "blockbusters" that have visited multiplexes in recent years. Thanks in no small part to Jerry Goldsmith's marvelous score (one of his all-time best) and appealing performances by the leads (yes, Jenny Agutter again, and her clothes fall by the wayside one more time), you can see why this movie has held up over the years—what it lacks in drama, it makes up for in its ambitions and, by and large, competent execution.

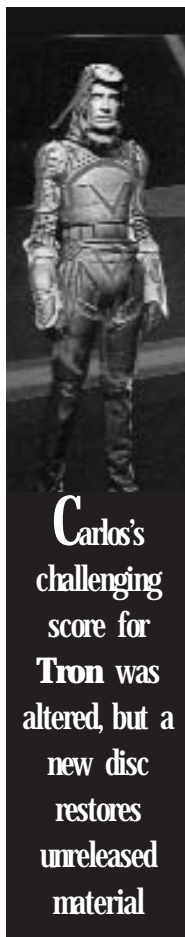
The laserdisc, the first special edition turned out by Image under their new licensing partnership with MGM/UA, has plenty of goodies, including a promotional short that features David Hasselhoff modeling Richard Jordan's costumes in a *Logan's Run* "fashion show"! Other highlights include several trailers (featuring clips from the deleted opening sequence), script excerpts of scenes relegated

to the cutting room floor, still-photos of the production and cast, and liner notes from author William F. Nolan. A nice package all around.

#### Tron (Disney/Image, \$99.98)

Like *Logan's Run*, *Tron* was one of those genre films that arrived with a lot of hype, and while it promised more than it ultimately delivered, it certainly has dated far less than many of its counterparts from the early '80s.

This expensive 1982 Disney production, filled with underwritten characters but awesome special effects, brought an arcade-crazed nation inside a computer, where a sort of electronic version of "Spartacus" ensues between the good "users" and the evil "Master Control" program that governs the system. While Bruce Boxleitner is functional in a role that someone like Michael Douglas could have effortlessly conveyed (and we won't discuss his charmless then-wife and on-screen love interest, Cindy Morgan), Jeff Bridges makes for an engaging everyman sucked into this lavish adventure. It's funny how *Tron* was so heavily criticized for its cardboard story and "insistence on bringing the video game experience to life" at the time of its release. Maybe because so many movies we see today more closely resemble a Nintendo game than *Tron*—with its somewhat hazy but



## THE LASERPHILE

intriguing comments on humanity—this movie is far more enjoyable than a lot of today's special effects-laden pictures.

This "Disney Archive Collection" box-set is not a new release, but is certainly worth mentioning for its isolated music-and-effects track, fun commentary (revealing that a tipsy Peter O'Toole once wanted to play Tron!), excellent behind-the-scenes supplement, and deleted music outtakes.

Wendy Carlos's challenging score, blending electronics with chorus and orchestra, is still one of the best of the 1980s—the end credit music, utilizing pipe organ with the synths and symphony, creates a fascinating pseudo-religious fabric that strikingly equates the computer world with our own society and civilization. For all her efforts, Disney did alter the music somewhat in the finished product, though this disc allows you to hear Carlos's original musical conception in two restored sequences contained in the supplemental section.

Carlos's discarded music from the "lightcycle sequence" is the main attraction here, with the disc enabling you to isolate the music in full stereo (this cue is not on the soundtrack album); her complete "End Title," sans Journey's head-bashing '80s power rock, is also included. The addi-

tional extras include an amusing "love scene," complete with a "break out the violin" treatment of the *Tron* theme, where Cindy Morgan's wardrobe morphs into what can best be described as an early version of the aquatic E.T.s from *The Abyss*; tons of trailers; excerpts from "Making Of" specials; and lots on the movie's still amazing FX work. The transfer, an early THX effort, is also state-of-the-art, perfectly capturing the full Super Panavision 70 frame in all its neon-tinged glory.

### Quick Takes

New Line's *Austin Powers* laserdisc (\$39.95) and DVD (\$29.95) both feature outtakes, including a cut scene with Rob Lowe and several "alternate" endings (one of which is superior to what was used in the finished film). Commentary from director Jay Roach and star/writer Mike Myers is also included in both versions. All right baby, it's high-end home theater fun, yeah!

No extras are included, but Columbia TriStar's *The Fifth Element* (\$39.95) laserdisc is a knockout—one of the best laser transfers ever. Unlike many CTS lasers and DVDs, this was pressed by Pioneer, not Sony—hence the flawless look to the visuals.

The *Dune* die-hards have won a partial victory as MCA will release David Lynch's 1984 sci-fi bomb on laserdisc in mid-December (THX, Dolby Digital, \$39.95). This will be the widescreen laser premiere, though it will not contain any additional footage—not even from the "Alan Smithee"-directed, "Judas Booth"-scripted expanded TV cut (which turned up in an elaborate Japanese laserdisc box-set not long ago).

Future letterboxed titles from the MGM vaults include *Return of a Man Called Horse* (\$39.95) and a remastered version of *The Thomas Crown Affair* (\$34.95); Widescreen Paramount reissues include *Elvis's Blue Hawaii* (\$29.95) and *Urban Cowboy* (\$39.95); and Warner will issue their previously DVD-only widescreen edition of *Blazing Saddles* (\$29.95), also with Mel Brooks's commentary.

Elite had planned a November bow for their Special Edition of *Evil Dead 2: Dead by Dawn* (\$49.95), with all sorts of supplements, but problems locating pristine source elements have delayed the title into 1998.

### Bargain Laserdiscs

Folks searching for excellent second-hand laserdiscs should punch up Sight & Sound ([www.ilovelaser.com](http://www.ilovelaser.com), 617-527-7324) for their extensive, unbeatable catalog of used titles. If you're into bargain-priced new discs, do yourself a favor and check out Ken Crane's Laserdisc ([www.kencranes.com/laserdiscs](http://www.kencranes.com/laserdiscs), 1-800-624-3078), as they have an outstanding sale going on with rare items at unheard of prices.

### DVDs

Warner's DVD of *Cabaret* (due for a 25th Anniversary theatrical re-release) has been canceled for the time being. Columbia TriStar also had to recall, "for major pressing problems," many of their mid-November releases, most of which should be correctly repressed and in stores by the time you read this (this sort of thing has been going on with CTS laserdiscs for years).

In addition to the handful of Warner titles expected to include isolated music soundtracks, DVD goodies planned for the beginning of '98 include a much-needed remastered edition of *The Man Who Would Be King* (\$24.95), complete with a production featurette and eight trailers. Also exclusive to the new format is a Frank Darabont commentary to his acclaimed *The Shawshank Redemption* (\$24.95), and a letterboxed version of *Bullitt* (\$24.95). A rumored "Director's Cut" of *Little Shop of Horrors* (1986), complete with the discarded, disliked FX-filled ending, has been discussed on the Internet, but nothing official has been announced.

Image hits the DVD marketplace with the first letterboxed editions of Monty Python's *The Meaning of Life* and John Carpenter's *They Live* (\$24.95 each), with laser versions more than likely to follow.

### Next Time...

Terry Gilliam strikes back, as Criterion issues deluxe laserdiscs of Monty Python's *Life of Brian* and *Time Bandits*. Plus: Everything you need to know about the "yes, this is supposedly the last home video version" of the *Star Wars Trilogy* Special Edition. A watershed, or a waste? Find out next time! FSM

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TO BE A LABOR OF LOVE ON THE PART OF EDITOR DIDIER C. DEUTSCH—THE AMOUNT OF TIME AND EFFORT IT MUST HAVE TAKEN TO AMASS THIS MUCH INFORMATION IS STAGGERING. INCLUDED WITHIN ARE REVIEWS FOR OVER 2,000 IN-PRINT CDs ARRANGED BY "MOTION PICTURES SOUNDTRACKS," "BROADWAY & SCREEN MUSICALS," "TELEVISION SOUNDTRACKS," AND "COMPILATION SOUNDTRACKS." THERE'S ALSO A

comprehensive index arranged by title, composer, performer, etc. and 8 pages of introductions and explanations. Preface included, the volume clocks in at 1,032 pages, and there's even a CD included of recent tracks on Hollywood Records (nothing previously unreleased).

The reviews themselves are roughly 150- to 200-word capsules written by a staff of knowledgeable soundtrack fans/writers, including four FSM regulars: Jeff Bond, Andy Dursin, Lukas Kendall, and Paul Andrew MacLean. Included for each CD is a "bone" rating (i.e., stars: 5 bones is good, 0 or "woof" is bad), catalog information, credits (orchestra, engineer, conductor, etc. where applicable), track titles, and the review itself. A collection like this has been a long time in coming, for no matter how much information a soundtrack fan has on his mental rolodex, there's always that early Thomas Newman score, or obscure Ennio Morricone album with which we're not quite familiar. And there are always people who want to broaden their horizons beyond Golden Age scores, or 1980s scores, or John Williams scores. In other words, no matter how much you know, there's something in this book to make it useful for you.

## Making Every Review Count

While space is at a premium, the review-

# Stop, Look, *Then* Listen...

2 NEW RESOURCES FOR CD AND LP COLLECTORS

ers have done an efficient job outlining the content of albums. For example, randomly picking Didier Deutsch's review for Angelo Francesco Lavagnino's *Othello* we will find the score described as "dark and frequently disturbing"; that it has been influenced by North African, Elizabethan, and medieval musics; and that there are choral sections and some dissonant writing to be heard. The review also tells us a bit about Lavagnino, about the film by Orson Welles, and that this CD is a recreation by the Chicago Symphony Orchestra and the Chicago Lyric Opera. There's also a brief comparison with the Charlie Mole score to the most recent film version of *Othello*. It's a nice job of putting everything in layman's terms and quickly describing overall impressions, but without skimping on content. On its own, the bone rating system wouldn't tell us anything subjective about the scores, but with some musical specifics included, it's possible to decide whether or not you would agree with the reviewer.

Just like the *Gramophone Film Music Good CD Guide* before it, there are probably too many good reviews in this book. The *Gramophone* guide was a far worse offender in that regard, but part of the problem in getting people to write about their area of expertise is that they tend to be fond of most of the material. Hence, there are an awful lot of 4 and 5 bone reviews. *JFK*'s 4 bones seem about right; should *The Lost World* really get 5? Should *The Land Before Time* really be up there with the 5-bone *King Kong* and *The Magnificent Ambersons*? But, again, the writers have wisely incorporated enough factual information in their reviews, that we can decide whether or not we would

feel the same. Where *Gramophone* is heavy on the adjectives, but light on the facts, *VideoHound* is, thankfully, the other way around.

## Just the Facts

Actually, *VideoHound's* factual information is probably the biggest plus in the guide. While not every review is a riveting read, there is a sizable accumulation of information to be found. Beyond the reviews themselves there are short composer bios and film music quotes drawn from the press scattered throughout. I'm sure many hours went into researching and double-checking facts.

So far I've only found a couple of mistakes. In Deutsch's review for *The Great Muppet Caper*, he lists the proper composer and statistics, but reviews the wrong score (*The Muppet Movie*, an easy mistake). And Charles Granata's review of the Capitol soundtrack album to Elmer Bernstein's *True Grit*, while complaining about the forgettable nature of the music, fails to point out that this is in fact a pop recording that bears little resemblance to the actual movie score (which was re-recorded along with Bernstein's *The Comancheros* for Varese Sarabande's pair of John Wayne albums). I'm sure things like that will be corrected in future volumes. In fact, the biggest hurdle this book will need to overcome is that people are going to want future editions before they're possible.

## To Protect and Serve?

While it's always seemed to me that the simplest way to hear a score is to go rent the movie, this book will probably save people a



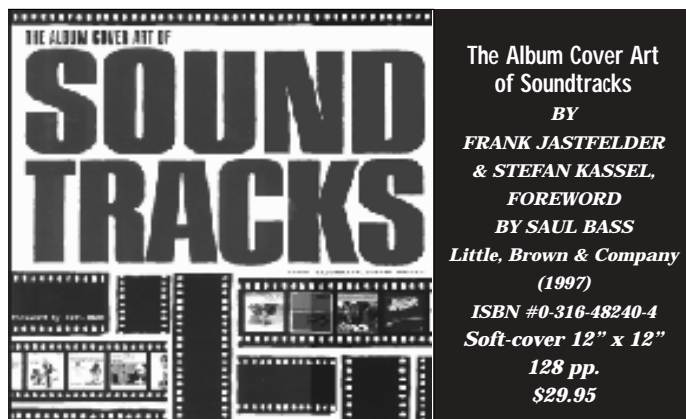
**VideoHound's Soundtracks:  
Music from the Movies,  
Broadway and Television**

EDITED BY  
DIDIER C. DEUTSCH,  
FOREWORD BY LUKAS  
KENDALL  
Visible Ink Press/Gale Research  
(1997)

ISBN 1-57859-025-6  
Soft-cover, 1,024 pp.  
\$24.95

lot of trips to the video store. Say I didn't want to go see *Malice*, but I like Goldsmith's *Basic Instinct* and had heard the *Malice* was very similar. Well, here on page 268 is the 2-bone review. "Textureless monotony"? I think I'll pass—and hope I wasn't in the minority of listeners who feel the opposite! If nothing else, the book saves an audience of film music fans from having to sit through some horrible pictures. For that alone, I'd recommend it.

—Doug Adams



## A Feast for the Eyes

While back my friend, Recordman, attempted to explain the longtime mystique of the collectibility of LP soundtrack cover art to the new CD generation (see: "The Paper Chase: Recordman on LP Album Covers Part I"; FSM #44, April 1994). As this was in the ancient black and white days of FSM, and due to size limitations, no appropriate photos could be reproduced. However, the glory and beauty of many classic soundtrack artwork/photo covers have now been strikingly documented in the won-

derful, beautifully produced book, *The Album Cover Art of Soundtracks*, by Frank Jastfelder and Stefan Kassel.

One thing taken for granted by most during the vinyl record days was the cover art, displayed as large, 12" x 12" photos or artwork, which served to attract consumer interest. It may sound strange to buyers of CDs only, who are, alas, bound by what LP collectors consider sub-standard, postage-stamp size artwork, but many albums were often bought (and now collected) merely for the gorgeous covers—as film memorabilia, as well as for the music on the record!

The large expanse of the LP cover allowed truly frammable reproductions of some of the finest film artwork and graphics of the day, produced by outstanding designers and artists. In this regard, it is appropriate that the late Saul Bass, premier graphic artist, has provided the foreword to *The Album Cover Art of Soundtracks*.

Mr. Bass was responsible for the classic ad campaign artwork and LP covers to many soundtracks we all have in our collections: e.g. *The Man with the Golden Arm*, *Exodus*, *The Big Country*, *Anatomy of a Murder*, *In Harm's Way* and many more. He also did the animated title sequences for *Vertigo* and *Psycho*, choreographing the shower scene of the latter through his storyboard designs. Many of the Bass cover designs are flawlessly reproduced in full color here. To the authors' credit, the beautiful photo reproductions in this book appear to have come from original negatives in the archives of the music

companies, and not simply by photographing used record covers.

## No Genre-Bending!

While the book is not divided into special sections, the authors have grouped the works of several artists and photographers together; e.g. the fantastic LP artwork of ex-E.C. Comics staffers Jack Davis and Frank Frazetta; "jazz" covers by Bill Claxton and Bob Willoughby, as well as some from David Stone Martin, Richard Avedon and many others. Moreover, groups of certain genre soundtracks are together: detective/spy films; action films; '60s era pop-art covers; sexy cover art/photos (including *Panic Button*); "kiss" covers; surf films; cartoon covers; westerns; "blaxploitation" pictures; biker films and many others.

## Size Does Matter

One outstanding feature of the layout utilizes the book's 12" x 12" size, which not so coincidentally is the size of an LP soundtrack—each odd-numbered page reproduces a full-size LP cover, 56 in all, and the even-numbered pages each show four smaller-sized reproductions (about CD size), approximately 228 of these gems. The covers are primarily of U.S. origin. Some of the outstanding and rare artwork includes most of the Bass covers; *Yesterday*, *Today and Tomorrow*, *Baby Doll*, *Funny Face*, *Richard Diamond*, *The Swimmer*, *Billion Dollar Brain*; frammable reproductions of the outstanding covers to *Bullitt*, *The Fox*, *Anatomy of a Murder* and *A Fistful of Dollars*; the *Our Man Flint* covers; *Casino Royale*; the rare "mosaic" cover to *Peter Gunn*; and many, many more. The selections are well thought out and colorful, though I personally would have liked to have seen more of the rarer items included and reproduced full sized.

My only real quibble is the use of the second-pressing "mannequin" cover to *Experiment in Terror* instead of the original and highly sought-after Lee Remick "headlights" cover.

## Run, Don't Walk

The book is a visual delight, encompassing over 40 years of soundtracks. Buy two: one for your archives to show what glorious soundtrack covers once were, and one for you to cut and paste from to hang favorites on your walls... it is that pretty! It would cost you several thousand dollars to get originals of these covers. Don't let this book pass you by, even if you've never even owned an LP!

—Mike Murray

## Special List • CDs Only For Trade

I have a want list that I'll give you after receiving your reply. If you're interested in anything on this list, please send your postal letter (not calls) to:			
Jordi Fortes Serra Av. Sant Antoni M <sup>a</sup> Claret, 318, Pta 30 08041 Barcelona, Spain	The Cardinal (Moross) Preamble Classical Hollywood II (Herrmann/Shire/Gold) Bay Cities The Collector (Jarre) Mainstream Curly Sue (Delerue) Giant Records Dama y el Vagabundo (Disney) Spanish Desperate Hours (Mansfield) Varèse Dick Tracy (Elfman) Warner Dirty Dozen/Hannibal Brooks (De Vol/Lai) MGM-EMI	The Fog (Carpenter) Germany Glengarry Glen Ross (Newton Howard) Elektra Great Epic Film Music (Tiomkin/Rózsa) Cloud Nine Hoffa (Newman) Fox Hollywood Spectacular (Rózsa) Bay Cities Julia and Julia (Jarre) Varèse —autographed! Lionheart Vol. 1 & 2 (Goldsmith) Varèse - Germany The Living Daylights (Barry) Warner Man on Fire (Scott) Varèse Masters of the Universe (Conti) Varèse Max and Helen (Young) Bay Cities Misery (Shaiman) Bay Cities Moon Over Parador (Jarre) MCA Murderers Among Us (Conti) Bay Cities Near Dark (Tangerine Dream) Varèse Noble House (Chihara) Colosseum El Nombre de la Rosa (Horner) PDI - Spain Off Limits (Newton Howard) Varèse	Once Upon a Forest (Horner) RCA Pastime (Holdridge) Bay Cities Pirates (Sarde) Varèse Planet of the Apes (Goldsmith) Intrada Poltergeist II (Goldsmith) Varèse Red Heat (Horner) Virgin The Robe (Newman) Fox Scalphunters/Hang 'em High (Bernstein/Frontiere) MGM-EMI Scarlett (Morris) Polydor Sleeping Beauty (Disney) Japan Spies Like Us (Bernstein) Varèse CD Club Stars 'N' Bars (Bernstein) Varèse CD Club Supergirl (Goldsmith) Varèse Suspect (Kamen) Varèse The Temp (Talgorn) Varèse Tom and Viv (Wiseman) Sony Used People (Portman) Big Screen Warning Sign (Safan) Southern Cross The Whales of August (Price) Varèse Weeds (Badalamenti) Varèse Willow (Horner) Virgin - Germany Year of the Comet (Mann) Varèse
Alive (Newton Howard) Hollywood Accidental Tourist (Williams) Warner Amazing Grace and Chuck (Bernstein) Varèse Arachnophobia (Jones) Hollywood - more music Batman (Prince) Batcan Batteries Not Included (Horner) MCA The Black Cauldron (Bernstein) Varèse The Blue Max (Goldsmith) Varèse Body Parts (Loek Dikker) Varèse The Buccaneer (Bernstein) Varèse	Dominic and Eugene (Jones) Varèse Dreamscape (Jarre) Sonic Atmospheres —autographed! Dust Devil (Boswell) Varèse The Elger Sanction (Williams) Varèse Eight Men Out (Daring) Varèse The Egyptian (Newman/Herrmann) Varèse Excessive Force (Ch. Bernstein) Bay Cities Feldae (Dudley, orchestral) Atlantic Five Corners (Newton Howard) Varèse		



James Horner. James Cameron. Those are two pretty big names in films and film music. It's little wonder that, in the minds of most fans, they're the "headliners" of the music in *Titanic*. But what we may not be realizing is that there's a third leg to this cre-

ative team, music supervisor Randy Gerston.

A former record executive and frequent Cameron collaborator, Gerston, currently Senior Vice President of Music at Rysher, first joined the *Titanic* team over two years ago when he was asked, in keeping with the hyper-detailed approach to the film, to uncover the actual music from the ship's doomed voyage. Gerston began his research at the UCLA Music Archive Library, but discovered the real breakthrough when he located materials from the *Titanic's* (the actual ship) parent company, White Star Lines.

"We were able to find a copy of what's called the White Star Line official play list," he recalls. "It had 352 songs on it, and each band, including the band that played on the *Titanic*, had to memorize all 352 songs. The band leader would call out the song by number, not even by title, they would just say, 'number 52, gentlemen,' and then they would just start immediately." Gerston selected songs for the scenes of the film as requested by Cameron, with the idea of using that music which would have actually been played on the boat; of the 352 in the catalog, he provided 50 to 60, of which about 25 ended up in the movie. "Jim Cameron's a stickler for authenticity, and I am, too."

#### Music for the Clueless

Another consideration of the source music was its emotional content. Cameron "wanted most of the period music to be very light—like music to dine by. Everybody knows what's going to happen at the end of this movie, in terms of the boat, so he used the period music as a sort of juxtaposition to the disaster of the story, so that we really got a sense of how elegant and upper-crust first class really was."

In contrast to the aristocratic, first class section of the boat was the steerage class, occupied by immigrants who were flooding into America. The White Star Line didn't provide entertainment for these passengers, so the immigrants entertained themselves with their own instruments. Says Gerston, "The way we depicted that was, basically, as an Irish band."

Once all the music had been discovered, Gerston needed to find the appropriate groups to perform the selections. For the first-class band, he located a Swiss string quintet by the name of I Salonisti, who were specialists in this style of light music. "They record for PolyGram, and somebody who works for PolyGram, Leslie Lewis, turned

# Titanic's First Mate

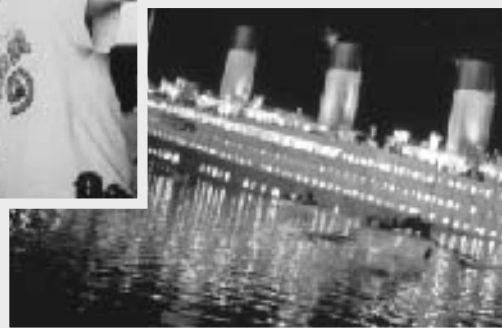
## Doug Adams takes us below decks with Music Supervisor Randy Gerston

me on to them. I hired a composer [John Altman] to arrange and produce those songs for me." The four Irish tunes that would be used were performed by a Los Angeles band named Gallic Storm, which Gerston discovered at an Irish festival hosted by a local race track. Cameron dictated that the Irish music be "authentic, and real, and raucous. That was one of the hardest things I was coming up against in finding an Irish band; most of them were a little bit too polite. Finally I found this band, which was a rollicking Irish band. You know, beer drinkin', loud, obnoxious—and that's what we wanted because we thought that's what would be happening down there in steerage class. It's really juxtaposed to the first-class pretension." Eventually both bands portrayed their historical counterparts in the film.



#### The Peacemaker

Once the project reached the post-production phase, it was Gerston whom James Horner approached to



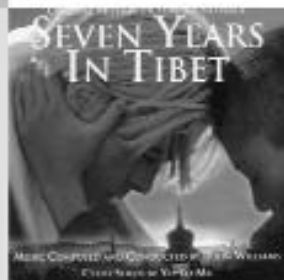
express his interest in the project. "They had worked together on *Aliens*, but it wasn't the greatest experience," relates Gerston—on that project, the tight post-production process led to Horner composing the majority of his score in mere days. "I was instrumental in getting them back talking. There is a tremendous amount of music in the movie, but it's also a tremendously long movie. There is a lot of music, but there are many places where there's no music. James Horner knows what he's doing. And Jim Cameron definitely knows what he wants with music in his films. He's a very astute director when it comes to music."

FSM

(The *Titanic* CD is reviewed on page 40)

TOP Cameron directs  
MIDDLE The boat  
does its thing  
BELOW Kate Winslet  
and Leonardo  
DiCaprio get gooey





John Williams is one of the few film composers to be known by even the most casual movie-fan, through his oft-played themes from the **Star Wars** and **Indiana Jones** films, **E.T.**, **Jaws**, and **Superman**. Lesser known by the masses is that Williams has also written many superb dramatic scores which seldom get the attention they deserve, and yet show how effective Williams's music can be at its most intimate and restrained.

With a filmography that spans over four decades, and a wealth of outstanding scores available, one could debate what's the "best" Williams score seemingly forever. That's not what we are attempting to do here.

What we are trying to accomplish is to compile a Buyer's Guide for the casual soundtrack listener, one that he or she can use in determining the true cream from the crop of many excellent Williams albums. With one exception (**Monsignor**), every Williams score since 1977 to be released commercially is available on CD, and only one Williams-scored film since that time has never been issued at all (**Heartbeeps**). Therefore, there are many Williams soundtracks out there, and trying list the Top of the Top is indeed a daunting task.

Thankfully for you, we have gone through, racked our brains, listened, re-listened, researched, and come up with unbiased yet critical reviews of the available Williams albums, along with chronologically placed other works of interest to the Williams fan. Some of these scores may work better than others in regard to their theatrical setting, but keep in mind that this is a layman's analysis of the albums themselves, and whether or not they deserve to be in a film-music listener's library. Opinions are subjective, but between Andy Dursin, Jeff Bond, Recordman, Paul Andrew MacLean, Lukas Kendall and the inestimable Doug Adams, all possible human points of view are incorporated.

Subsequently, what we have done in compiling this list is not to rate the albums as we usually do—if reviewed in "Score," many would be 4's or 5's—but rather to grade them in the context of each other. We did this by setting a 1-4 rating system under the fol-

lowing guidelines:

●●●● **A must-have**

*One of Williams's finest works that belongs in every soundtrack listener's collection.*

●●● **Highly recommended**

*A strong, solid score with noteworthy moments, and an album out of which you'll get a great deal of replay mileage.*

●● **Recommended—with some reservations**

*This is a work that belongs in every Williams collector's library, and has some moments that will be of interest to the average soundtrack collector if, for example, he or she has some extra cash at hand.*

● **For Williams collectors only**

*Not a significant work musically; only Williams "completists" will find it to be of much value.*

While the reviews are written by individuals, the final rating represents an average of the grades of all the contributors. What does it mean when we rate highly a score that has never been released? It means you have to watch the movie, get some financial resources together and make an album.

## Filmography/Discography

Film and television scores are listed in chronologi-

moving through various dark passages that recall the moodier sections of *Empire of the Sun* and *Jurassic Park*. Unfortunately, the score's high points don't match the lyricism of those earlier works; this is after all a courtroom drama. In a way this reveals some of the limitations of Williams's indelible style: rather than fitting his style to the movies, Williams, like John Barry, has created an approach around which movies must be fit. While the regional African vocal and instrumental elements are mounted with taste and intelligence, they're really just overlaid on a traditional John Williams score. Williams evokes the geography of the movie well enough, but rarely the time; this could be a score for a contemporary movie.

—Jeff Bond

### Seven Years in Tibet ●●● (1997)

Sony SK-60271 • 14 tracks - 65:53

This is an easier album to digest than *Schindler's List*, with the similarities between the two themes more complementary than anything else. Often too subdued in the film (and marred by an unflattering sound mix), Williams's haunting score gets a chance to shine on the album, where Yo-Yo Ma's superlative cello solos (most of which were replaced in the movie by source cues) and Williams's finely hued, textured score can be best appreciated. Again, this illustrates

Our first  
Buyer's Guide  
features the  
(arguably)  
most popular  
composer  
working in films  
today. Here are  
twenty years of  
CDs rated from  
the pop  
breakthrough  
of *Star Wars*  
through *Amistad*.

# Williams' List

— PART ONE —

cal order from the most recent to the most ancient. Scores available on LP or CD are identified and reviewed, along with important other works. Let the journey begin...

### Saving Private Ryan (1998)

It ain't out yet.

### Amistad ●● (1997)

Dreamworks-DRMD-A-50035 • 14 tracks - 55:51

For all the blood and thunder promised by Steven Spielberg's *Amistad*, you'd expect the soundtrack to sound something like *The Fury*, but Williams's fourth score of 1997 (his highest output since 1974) is his most subdued, opening with a traditionally sung, life-affirming anthem ("Dry Your Tears, Afrika") and

how restrained Williams's scores can be, and how supremely effective they are; the main theme, heard over the end credits, is simultaneously a beautiful piece representing the majesty of Tibet and the personal journey of Brad Pitt's protagonist.

—Andy Dursin

### The Lost World ●● (1997)

MCA MCAD-11628 • 14 tracks - 68:58

Williams's first adventure score in the past four years makes intentional homage to Maurice Jarre's *Lawrence of Arabia* overture and Max Steiner's Skull Island music from *King Kong*. It proves the composer still knows what he's doing in this field, but as an album it's hamstrung by the ill-conceived movie and is for all practical purposes over by the time track 4 is

**Compiled by**  
Andy Dursin  
and Jeff Bond

**with invaluable**

**assistance from**

Jon Burlingame,  
Paul Andrew MacLean,  
Doug Adams,  
R. Mike Murray,  
and Jeff Eldridge



# Williams' List

finished. Since the "Island Adventure Theme" will certainly appear on future compilations, you're better off sticking with the original *Jurassic Park* CD. —J.B.

## Rosewood ●●● (1997)

Sony SK-63031 • 15 tracks - 49:32

A last-minute replacement for Wynton Marsalis's original score (controversially dropped from John Singleton's well-made but broad retelling of the real-life 1920s Florida incident), Williams's score is the best part of the movie. With a down-home, bluesy feel that recalls his work on *The Missouri Breaks* and *Conrack*, and the dissonant portions of *The Cowboys*, Williams's mournful score offers a pair of original spirituals that, while often used in inappropriate spots in the film ("The Freedom Train" is more than a little heavy-handed), make for a superb dramatic effort, with a great deal of restraint. —A.D.

## Sleepers ●● (1996)

Philips 454988-2 • 13 tracks - 56:24

A lot of listeners seem to love or hate this score, but there's no questioning its dramatic impact in Barry Levinson's otherwise disappointing film. Williams ventures into a complicated musical landscape marked by dark, brooding underscore, yet punctuated by overpowering moments ("The Football Game") and lyrical lines ("Reunion and Finale") that make this a diverse and well-rounded work. The use of chorus, synthesizer, electric guitar, and orchestra combine to make an unsettling yet satisfying "serious" score. —A.D.

## Summon the Heroes ●●● (1996)

Sony Classical 62592 • 12 tracks - 58:50

Williams composed a number of stirring themes for the Olympic Games over the years. Williams's rousing "Olympic Fanfare and Theme" for the 1984 Los Angeles Games is perhaps the best-known, having been used on network broadcasts and montages of the Olympics ever since. In 1988, Williams composed a more march-like fanfare for NBC Sports ("The Olympic Spirit"), used in their coverage of the Seoul Olympics. (A shorter version—by about four bars—is available on the Arista CD 1988 *Summer Olympics Album: One Moment in Time*.) For the Atlanta Games in '96, Williams wrote a lengthy, more complicated work ("Summon the Heroes") that incorporated dissonant material before turning into the kind of triumphant fanfare one usually associates with Olympic-themed pieces. While available on the out-of-print, officially-licensed 1984 CBS Olympic album, Williams's "Olympic Fanfare and Theme" is also included (in superior performances) on both the Philips compilation *By Request...* and this Sony Classical album, *Summon the Heroes*, though the latter omits the piece's opening in favor of Leo Arnaud's "Bugler's Dream." His themes from '88 and '96 are also available on *Summon the Heroes*, making the album a must for Williams fans, and the disc to get for his Olympic music. —A.D.

## Nixon ●● (1995)

Hollywood Records HI-62043 • 13 tracks - 47:23

Williams here is confined to underscoring Oliver

Stone's tiresome tirade about Richard M. Nixon's life and times, which means this score is a disappointing affair that falls short of Williams's previous two efforts for the filmmaker. After a stunning, thundering opening (actually the movie's specially-composed trailer music) that makes you think Lord Vader is walking down the hallway of the White House, the bulk of the score settles into a dissonant collection of rambling cues that endlessly punctuate the would-be conspiracies and relationships in Nixon's world. Die-hards may want the album due to its 5-minute CD-ROM interview with Williams and Stone, which is superior to most interactive material found in these packages. —A.D.

## Sabrina ●● (1995)

A&M 540456-2 • 13 tracks - 51:13

*Sabrina* is a casual and relaxing work from Williams, who here dabbles in the romantic comedy genre. The main theme for piano and orchestra is a lovely piece that sounds like the elegant portions of *The Accidental Tourist*. Williams also worked with Alan and Marilyn Bergman in writing a pair of original songs, one of which ("Moonlight") is a superior cocktail-lounge ballad, despite having been performed by the too-modern Sting. Very pleasant all around. —A.D.

## Schindler's List ●●● (1993)

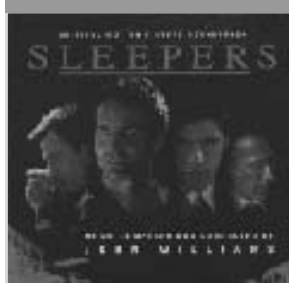
MCA MCAD-10969 (Gold CD MCAD-11313 - 1995)  
14 tracks - 64:36

It's arguable whether Steven Spielberg's brilliant, documentary-style epic about the Holocaust needed a score, and in fact Williams's music, while often gorgeous and moving, sometimes pushed the more sentimentalized aspects of the story over the top (particularly in the tear-jerking "I could have done more" sequence). Predictably, it's a downer of a listen, although cues like "Making the List" and the painful choral treatment of Nazis burning the bodies of murdered Jews transcend the more subdued ethnic readings for woodwind and Itzhak Perlman's violin. The vocal treatment of the traditional "Jerusalem of Gold" is one of the highlights. —J.B.

## Jurassic Park ●●● (1993)

MCA MCAD-10859 • 16 tracks - 70:21

In the wake of *The Lost World*, *JP* is looking more and more like one of the composer's most enjoyable works of the '90s. Like most Williams albums, it's a chronological jumble (with the cue identified as "Welcome to Jurassic Park" actually the end title music). Williams's infamous helicopter music ("Trip to the Island," with its *Silverado*-like adventure theme for the park) is laughably overdone in the movie, but makes for a great romp of an album cue, as does the spine-tingling scoring of the film's first dino-sighting, as Sam Neill and Laura Dern share a classic Spielberg Moment with a brachiosaurus. Equally good are the action moments, which feature some staccato brass enjoyably reminiscent of "Johnny" Williams's old *Time Tunnel* theme. The only groaner is the *JFK*-satirizing "Stealing the Eggs" cue. The propulsive, high-energy climax, "T-Rex Rescue & Finale" blows away the lumbering conclusion of *The Lost World*. —J.B.



## Home Alone 2: Lost in New York ●●● (1992)

Fox 11002-2 • 19 tracks - 63:33

With all of the principal players back in front of and behind the camera, Williams returned to write several new, pleasant Christmas-themed tracks (the rousing "Merry Christmas, Merry Christmas," the refined "Christmas Star"), and provide another seasonal score. Many of Williams's original themes returned as well, including "Preparing the Trap," a neat Yuletide variation on "The Shark Cage Fugue" from *Jaws*. Nothing innovative or strikingly noteworthy, but it's an engaging soundtrack, and a strong follow-up to one of Williams's most popular works. (Buyer watch closely: A song compilation was also released at the time of the movie.) —A.D.

## Far and Away ●●● (1992)

MCA MCAD-10628 • 19 tracks - 69:14

Williams got the opportunity to realize another of his goals—the chance at writing original Irish music—in this amiable Ron Howard epic. The results of their collaboration are a deliriously enjoyable, lovely score, sweeping in its depiction of the Oklahoma land rush, and intimate in establishing the relationship between Tom Cruise and Nicole Kidman's characters. The Irish themes are bold and beautiful, performed by the Chieftains (who else?), and the lengthy "End Credits" suite is one of the shining moments in Williams's career. Although not everyone has warmed up to it—the movie itself is *Far and Away Too Long*—it's my candidate for the score of the '90s. —A.D.

## JFK ●●● (1991)

Elektra 61293 • 18 tracks - 64:16

Williams's second entry into Stone's twisted world of political paranoia results in another marvelous dramatic score. Dominated by two central thematic ideas—the percussive "Conspirators" theme (since copied in more movies and trailers than any cue written this decade), and the bold, triumphant "Theme from JFK"—Williams's score doesn't pack the punch of his earlier *Born on the Fourth of July*, but it comes close. On the album, Williams's music is surrounded by poorly chosen source material that doesn't mesh well, yet the memorable and impressive quality of Williams's work—a brilliant musical solution for Stone's bizarre multimedia tirade—comes out of the mire. —A.D.

## Hook ●●● (1991)

Epic EK-48888 • 17 tracks - 75:27

Steven Spielberg's bloated but somehow enjoyable spectacle of a grown-up Peter Pan returning to Never Never Land often looks like an amusement ride at Disneyworld, but it stays afloat thanks to Williams's joyful score. The lengthy track underscoring Peter's recollections of his youth ("Remembering Childhood") contains one of Williams's most lyrical melodies, and its subsequent symphonic arrangement really soars; the majority of the score maintains that

magical, almost Christmas-flavored feel throughout its lengthy 75-minute running time. A favorite to

For enough John Williams information to make this article read like a cereal box,

visit *The John Williams Web Pages* at <http://www.geocities.com/Vienna/7285>

some fans, it's too showy and nuts for others; there's something wrong when the most coherent piece, as with *Nixon* and *Sleepers*, is the music for the trailer (track 1). Reportedly, Williams adapted several songs (one of which was shot, "When You're Alone") he wrote for a Spielberg *Peter Pan* musical in the 1980s (with lyrics by Leslie Bricusse), which became *Hook* after Spielberg (as he did with *1941*) didn't have the courage to go through with making an entry into that genre. (One of the unused songs, "Childhood," used as an instrumental theme in *Hook*, has been published in a piano/vocal collection of Bricusse songs.) —A.D.

## Home Alone ●●● (1990)

CBS SK-46595 • 19 tracks - 57:02

People have always discussed how Williams has a penchant for picking projects that turn into unbelievable phenomena, and he was right on the money when he decided to score this potent John Hughes blend of sentiment and slapstick. While the movie itself works as a superior family comedy, Williams's score puts it into that realm of "movie magic." His enchanting main theme, "Somewhere in My Memory," gave the composer the chance to fulfill a long-standing desire to compose original Christmas music, which the remainder of this enchanting score (including the frantic Tchaikovsky-modeled passages) successfully incorporates from start to finish. —A.D.

## Presumed Innocent ●● (1990)

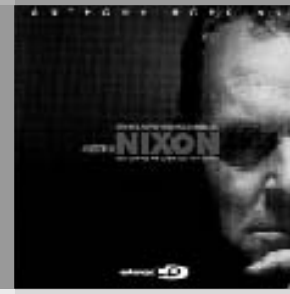
Varèse Sarabande VSD-5280 • 14 tracks - 43:49

Williams's foray into the musically thankless genre of the courtroom thriller sports a memorable main theme for French horn, piano, and orchestra, but the remainder of the album is comprised of unremarkable dramatic underscore that doesn't work outside of its theatrical context. A lot of this consists of dense, dark orchestral tracks, with a surprising use of synthesizer sprinkled into its predominantly dissonant tone. There just aren't enough musical hooks to grasp onto, particularly by Williams standards. —A.D.

## Stanley and Iris ●●● (1990)

Varèse Sarabande VSD-5255 • 12 tracks - 28:58

Proof that Williams is as adept at scoring intimate character dramas as he is at gigantic blockbusters, *Stanley & Iris* is one of those gems that a lot of listeners have overlooked. With a nice complement of themes and poignant passages, Williams's score floats for the entire length of this brief Varèse CD like a leaf falling from an October tree; that warmth fills this score with a delicacy that few of his works have ever attempted. It pays off splendidly, with a low-key, restrained tone that



# Williams' List



perfectly suits the setting. —A.D.

## Always ●● (1989)

MCA MCAD-8036 • 18 tracks - 68:20

Up until *The Lost World*, *Always* was generally deemed director Spielberg's softest film, and also one of John Williams's least memorable scores. While neither the movie nor the music live up to the standards set by both men elsewhere, there isn't anything particularly egregious: the movie is a gentle, forgettable romantic fantasy, and the music is a lightweight

messenger of the Vietnam horror, and subsequent personal redemption, of paralyzed vet Ron Kovic. The score, which features an elegiac orchestral finale, is one of Williams's most amazing dramatic works, and enabled the composer to venture into the more emotionally muddled, complex landscapes of films like *Sleepers* and *JFK* in the '90s. —A.D.

## Indiana Jones and the Last Crusade ●●● (1989)

Warner Bros. 25883 • 13 tracks - 59:00

Williams's last Indiana Jones score to date

# The Essential CDs

Don't call yourself a fan without 'em

The following list resulted when Jeff Bond and Andy Dursin were locked in a steel cage armed only with jagged shards of empty jewel boxes and their bare fists. Then we considered the advice of Doug Adams, Paul MacLean, Williams sage and Boston Pops arranger Kevin Kaska, and Lukas. Then we ignored their advice. Remember that this is a list of scores available on CD; do not write us and tell us that *Images* is a better score than *Far and Away*. It is, but it's not available on CD. If you don't own all of these CDs you should add a sarcastic little snort every time you say "I'm a John Williams fan." These babies are listed in chronological order:

## The Reivers (1969) Legacy CK-66130

In a perfect world, you should own the Varèse Masters Film Music (SRS 2009) limited edition, but at least break down and shell out nine bucks for the Sony Legacy reissue.

## Jane Eyre (1970) Silva Screen FILMCD-031

How dare we put a rare, hard-to-find CD on a must-have list? We dare because you have no rights under Ape Law. If you have Williams's compilation album *Pops Britannia* with the *Jane Eyre* suite you only have to roll your eyes slightly every time you identify yourself

as a "John Williams fan."

## Jaws (1975) MCA MCAD-1660

Although an expanded album would be nice, this (along with the original *E.T.* album) is a peerless example of Williams turning a lot of disassociated programmatic cues into a cohesive and developed work. If you want to demonstrate your superior taste with the cognoscenti, you may prefer Williams's later *Jaws 2*.

## Star Wars (1977) RCA Victor 68772

Duh. If you really miss Ken Wannberg's multiple segues and the opening "overture" (i.e., Main and End Titles) from the original album, at least have the decency to buy the great-sounding 4CD box set *Star Wars Trilogy: The Original Soundtrack Anthology* (Arista 11012-2), which retains about 98% of the original album on its first disc with a few interesting additions, and separates much of the additional material on disc four.

Otherwise, for a great, chronologically-arranged presentation, the new Special Edition 2CD set will do just fine.

## Close Encounters of the Third Kind (1977) Varèse Sarabande VSD-5275

Man, oh man, does this album blow. The original Arista LP is just the skeleton of one of Williams's most powerful and evocative works, but even in this emasculated form it's a must-have until an expanded edition is available. Then it's time to see what happens to CDs when you put them in the

microwave... This was available on an Arista CD (ARCD 8365) in the late '80s; Varèse's currently available version includes the composer's "Theme to Close Encounters," a kind of Geoff Love dance tune that was included with the original LP as a single.

## Superman (1978) Warner Bros. 3257-2

(missing two tracks, "Growing Up" and "Lex Luthor's Lair," available on Japanese issue WPCP-3859) While not the fiasco the Arista *CE3K* album was, two LPs were still not enough to get the lion's share of great music from Williams's romantic adventure masterpiece. Is it too much to ask that one of the emotional centerpieces of the movie, the helicopter rescue, be included? I'd give fifty takes of "March of the Villains" to have that on CD... Nevertheless, this still makes for one wonderful ride. If only Williams had scored *Superman II* afresh...

## The Empire Strikes Back (1980) RCA Victor 68747

Everyone remember the Polydor single-disc *Empire Strikes Back* album? That crime was largely avenged with the release of the *Star Wars Trilogy* anthology, and the recent Special Edition double CD finished the job. The soundtrack equivalent of a Thanksgiving meal: it's really too much, but you will finish it.

## Raiders of the Lost Ark (1981) DCC DZS-090

The recent DCC expanded CD is a god-send... but do I really have to buy DCC's

excursion that sounds like the "Fortress of Solitude" music from *Superman* at several points. —A.D.

## Born on the Fourth of July ●●● (1989)

MCA MCAD-6340 • 14 tracks - 57:27

While there is only 25 minutes of Williams's music on MCA's soundtrack album (otherwise filled with every '60s standard imaginable), all those minutes are quality ones. This typically overwrought Oliver Stone biopic gets a much needed shot in the arm thanks to Williams's powerful score, which utilizes Boston Pops member Tim Morrison's trumpet as the mournful

eschews the brassy heroics of *Raiders* and the crushing, over-the-top hysterics of *Temple of Doom* to deliver an almost soothing classical affair, with occasional bursts of highly melodic action writing ("Scherzo for Motorcycle and Orchestra"). The only Indiana Jones score to take advantage of the CD format on its initial release, it marks a transition from the more sharp-edged action writing of the late '70s and early '80s (still represented by cues like "Belly of the Steel Beast") and the more congruent, smooth Williams sound of the '90s. —J.B.



## The Accidental Tourist ●● (1988)

Warner Bros. 25846-2 • 12 tracks - 40:49

Williams responded to Lawrence Kasdan's intimate character study by creating a haunting, lovely main theme for piano and orchestra that captures the hang-ups and relationships of its title character. That said, the remainder of the album is more or less of the functional variety, with the emphasis on solo piano and limited orchestra. It's an impressive "small" score, but one that doesn't necessarily make for the most compelling listening as an album, the main theme notwithstanding. —A.D.

## Empire of the Sun ●●● (1987)

Warner Bros. 25668-2 • 13 tracks - 54:36

Evocative in conveying both a child's eye view of WWII and the scope of the conflict itself, Williams's ultimately triumphant score for Steven Spielberg's most underrated film is one of the best in their lengthy collaboration. There are a number of styles in Williams's challenging score, such as the traditional pieces ("Suo Gan," "The British Grenadiers"), and the soaring "Cadillac of the Skies," perhaps the best-known cue. While a few of these tracks are context-heavy, Williams's end credit choral composition, "Exsultate Justi," remains one of his most impressive pieces—the ideal emotional release needed to conclude one of Williams's finest dramatic works. —A.D.

## The Witches of Eastwick ●●● (1987)

Warner Bros. 9 25607-2 • 14 tracks - 49:34

A glib and uneven Hollywoodized adaptation of John Updike's satirical novel, *The Witches of Eastwick* sports a buoyant, energetic score from Williams that's far superior to the film it accompanies. Williams's playful score is marked by the delirious "Dance of the Witches," featuring a staccato beat that enables the orchestra to engage in a frenzied tango with evil that nicely contrasts with the more evocative, lush cues ("The Ballroom Scene," replaced in the film by an opera aria) that represent the decadence of Jack Nicholson's "horny little Devil." Best known for the hundreds of dollars it snaps up at collector auctions [see sidebar, pg. 32], this is a crisp-sounding, early CD soundtrack. —A.D.

## SpaceCamp ●●● (1986)

SLC SCC-1016 (Japan) • 14 tracks - 49:47

Never released on CD in the U.S., this marked the high point of Williams's mid-'80s showpiece style—as evidenced by his 1984 *Olympic Fanfare* and *NBC News* theme—with its atmospheric repeating figures in brass and woodwinds and a gorgeous, rhapsodic waltz that figures in several cues, notably "In Orbit." At least one of the suspense cues harkens back to Williams's spirited sea-shanty-style writing for *Jaws* and *Jaws 2*. One disco-style tune ("SpaceCamp"), buried in the first couple of tracks, underscores the "training montage" in which a bunch of bratty kids

audiophile 2LP set to get the extra five minutes of "Well of Souls" music? In order to please everyone, Nick Redman should have put the original LP "Desert Chase" at the end as a hidden track. Or maybe the entire original album (Polydor 821583-2) as a hidden track.

## E.T. The Extra-Terrestrial

(1982) MCAD-11494

Andy and Jeff agree: the MCA original issue (MCAD 37264) makes for a far better listening experience. But Doug Adams grouches that "there's an embarrassing amount of Hanson in this thing" and prefers the dark moments of the original score cues, as issued for the first time last year (MCAD-11494).

## Empire of the Sun

(1987) Warner Bros. 25668-2

Not the most cohesive work Williams ever wrote (the Oriental effects have nothing to do with the score and come off as disconnected, aimless atmosphere), but this has some of the most gorgeous lyrical writing Williams ever produced. Fans of Horner's *Glory*: please take a listen to this one.

## Home Alone (1990) CBS SK-46595

America will be reeling from the reign of Macaulay Culkin for decades, but at least we'll have this beautiful Christmas-time music to soothe us.

## JFK (1991) Elektra 61293

A must-have for two reasons: Williams's "JFK" theme, a glorious blend of optimism and regret that is alone worth the price of the album, and the staccato "Conspirators" music, the most ripped-off piece of film music of the '90s. Even Williams himself couldn't resist ripping it off in *Jurassic Park*. The meatiest of the Oliver Stone scores—though there's a good deal of non-Williams music on the CD.

## Far and Away (1992) MCA MCAD-10628

A controversial choice, but Andy Dursin and Paul MacLean argued so passionately for this as one of the best scores of the '90s that we couldn't ignore their pleas. Williams captured the spirit of this period would-be romantic romp better than Ron Howard did.

## Jurassic Park (1993) MCA MCAD-10859

It lacks that great, unified narrative quality of the *Jaws* through *E.T.* blockbusters, but

has some memorable concert hall-tailored pieces, and introduced a whole new generation to Williams's music.

## Something... Serious

We're going to choke in our inability to come up with the definitive recent Williams "mature" effort. Many of these are by definition subdued, and almost interchangeable save the rotating ethnic/period palette. Of the two other Stone scores, *Born on the Fourth of July* (1989) has a powerful elegy for the journey Tom Cruise's character undertakes, and *Nixon* (1995) is a technically accomplished masterpiece of brooding drama. Of the Spielberg scores, you can't overlook Itzhak Perlman's violin performances on *Schindler's List* (1993); *Amistad* (1997), while good, is probably the least of the efforts mentioned here. There's also the contemporary-sounding *Sleepers* (1996), Andy's favorite, and the gospel-inspired, rural throwback *Rosewood* (1997), Lukas's favorite. *Seven Years in Tibet* (1997) is pretty thematic too. Take your pick.



# Williams' List



quickly learn how to fly the space shuttle. —J.B.

## Liberty Weekend (1986)

Fanfares and bumpers for ABC-TV broadcast

The actual music recorded for ABC was never issued, but the "Liberty Fanfare" was recorded by Williams with the Boston Pops for the Philips compilation, *By Request...* (420 178-2).

## Amazing Stories (1985)

TV theme and scores, never released on album.

Heartbeeps is one of those enchanting scores that is distinctively

the work of its composer, having been written in Williams's

sweeping romantic vein, a close relative to *Close Encounters* and *E.T.*



In addition to writing the short-lived NBC program's memorable opening fanfare and end credits (●●●●), Williams scored the two first-season episodes directed by executive-producer Spielberg. The first, "Ghost Train" (●●), was the program's debut episode, and offered an unremarkable Williams score that went along with the "been there, done that" tone of the show itself. The second effort, "The Mission" (●●●●), is a totally different story—a driving, thrilling Williams score for the show's most memorable episode. Dominated by a marvelous dramatic cue for the climax of this rare hour-long show (itself marked by a throbbing, march-like beat and a slowly building brass motif), Williams's score is sensational, culminating in an uplifting finale that, while itself being totally unbelievable (hey, the show was called "Amazing Stories"), packs a punch. There's enough music here to fill an album, which would certainly be desirable to collectors and listeners everywhere. —A.D.

## NBC Nightly News theme (1985)

TV news broadcast, ongoing.

Williams wrote four self-contained pieces, one very familiar, others less known: "The Mission" (for the *Nightly News*), "Fugue for Changing Times" (used for a short-lived Roger Mudd/Connie Chung news-magazine), "Scherzo for Today" (for the *Today Show*; used for a few years, then dropped), and "The Pulse of Events" (used for special reports and lately as the theme for *Meet the Press*). He also recorded several bumpers based on these themes, and another set of bumpers in 1989. Williams recorded a suite called "The Mission" (largely based on his *Nightly News* music, not to be confused with *Amazing Stories*) on the aforementioned Pops album, *By Request...*

## The River ●●● (1984)

Varèse Sarabande VSD-5298 • 11 tracks - 37:10

Williams's fourth and most recent collaboration with filmmaker Mark Rydell, *The River* features a strange mixture of styles, yet it makes for a satisfying album with some wonderful moments. The gently propulsive, backbeat-laden main theme establishes the

rural setting of the picture, and contrasts nicely with some poignant ensemble moments ("Pony Ride," perhaps the album's most pleasant track) and one sweeping Americana cue ("The Ancestral Home") which has since become a staple in movie trailers (notably 1993's *The Babe*). One of Williams's many Oscar-nominated efforts, the album has a sort of fragmented feel, yet the standout moments make it worth revisiting. —A.D.

## Indiana Jones and the Temple of Doom ●●●

(1984) Polydor 821.592-2 (Japan) • 11 tracks - 40:16

Spielberg's sequel to *Raiders of the Lost Ark* boasted a superheated visual style, breakneck pacing, some of the most gasp-inducing stunts and action sequences ever filmed... and an abominable script by the geniuses behind *Howard the Duck*. Williams's score is the final effort of his blockbuster phase, opening with an audacious take on "Anything Goes" (sung in Chinese) and segueing into a series of almost non-stop, frantic chase cues. Williams really treated this effort as a comedy, exaggerating everything along with the director, which is jarring once the brutal underground mining sequences begin. The most enjoyable cues develop the composer's charming theme for Short Round, while the least enjoyable advance his confoundingly annoying love theme. It should be pointed out that Williams scholar Kevin Kaska considers this to be a great score (and Spielberg-hating Pauline Kael loved the movie), which means all of us at *Film Score Monthly* need to take a good long look at ourselves. —J.B.

## Return of the Jedi ●●● (1983)

RCA Victor 68748 (2CD set, 1997)

Disc 1: 15 tracks - 73:16, Disc 2: 12 tracks - 74:47

Although it has some great moments, this is the least essential of the three *Star Wars* scores, and often a maddening rehash of material from the first two films. Most of the important music not included on the original *Jedi* LP and CD can be found on the Fox/Arista *Star Wars Trilogy* boxed set; the relevant additions here are the jaunty Rebel Fleet music (heard at the end of "Death of Yoda" and continuing through "Rebel Assembly"), most of the final space battle cues, and Williams's newly-written world music take on the "Victory Celebration." —J.B.

## Monsignor ●●● (1982)

Casablanca NBLPH-7277 (LP only) • 10 tracks - 37:22

The most recent Williams score not to receive a CD release, this is a strong dramatic underscore for the laughable Christopher Reeve soap, a follow-up by director Frank Perry to his equally insipid *Mommie Dearest*. Williams's mournful main theme, performed by French horn and backed by the formidable presence of the London Symphony Orchestra, sets the tone for this intriguing effort, one which includes an expansive, gorgeous rendition of the "Gloria" arranged by the composer for the movie's Vatican backdrop. Casablanca's 37-minute LP is unsurprisingly a collector's item these days. —A.D.

## Yes, Georgio ●● (1982)

London PDV-9001 • Two cuts by Williams.

While Williams only worked on one piece for this Franklin J. Schaffner-Luciano Pavarotti teaming, his collaboration with lyricists Alan and Marilyn Bergman ("If We Were in Love") is easily the high point of the soundtrack. An overpowering operatic ballad naturally tailored for Pavarotti, yet marked by a delicate melody more easily heard in Williams's instrumental treatment of the theme, it's a great tune that later received an Oscar nomination, the sole memorable aspect of a movie otherwise scored by Michael J. Lewis and filled with Pavarotti performances (including "I Left My Heart in San Francisco"! ). The instrumental arrangement can also be found on the Boston Pops compilation *Aisle Seat*. —A.D.

## E.T.: The Extra Terrestrial ●●●● (1982)

MCAD-11494 (expanded, 1996) 18 tracks - 71:21

Williams's legendary score is as notable for its poignant, intimate moments as it is for its operatic, classic 15-minute final cue ("Adventure on Earth"). One could go on at length about how Spielberg cut the ending of his film around Williams's magnum opus, but who doesn't know that by now? Recent discussions about the score have centered around MCA's expanded 1996 CD reissue (organized by laserdisc producer Laurent Bouzereau, catalog number above) of Williams's original soundtrack (MCA MCAD 37264, 8 tracks - 40:12), which throws out the cohesive sequencing of the initial album (and some of its most effective, arranged-for-album tracks) and adds a lot of contextual material which simply bloats the running time. Throw in an alternate, slower version of "Adventure on Earth" (included in place of even its film arrangement), and the new CD is one of those rare occasions where the original makes for a far superior listening experience. —A.D.

## Heartbeeps ●●●● (1981)

Never released.

Thrown away by its studio, Allan Arkush's robots-in-love comedy *Heartbeeps* boasts a sensational Williams score that's a close relative to *Close Encounters* and *E.T.*, though with an infectious energy all its own. With its lively use of synthesizers and charming themes, *Heartbeeps* is one of those enchanting scores that is distinctively in the sweeping Williams romantic vein, though variety can be found in his pulsating, mad theme for the "Crimebuster" robot, which sounds like a lighthearted variation on Darth Vader's march. Due to the film's financial failure (exacerbated by Universal's butchering of the movie down to a scant 79 minutes), MCA's album was canceled at the time of its theatrical release; if this wonderful score isn't part of Varèse's next batch of CD Club releases, they might as well hang it up. —A.D.

## Raiders of the Lost Ark ●●●● (1981)

DCC DZS-090 (expanded, 1995) • 19 tracks - 73:30

Fans seem divided over whether this restoration by Nick Redman is the ultimate presentation of this classic adventure score or an example of overkill that sub-

verts Williams's original album presentation (available on Polydor 821583-2, 9 tracks - 41:42, if you can find it). I vote for the former. There is so much great music here: the lengthy opening which moves from moody foreboding to brilliant, frenzied action; the flight to Nepal; the gorgeous, Easternized melody for the headpiece of the Staff of Ra; the thundering, staccato flying wing fist fight; the brassy fanfares of the German submarine cue; and a lot more. And I still prefer the complete version of the truck chase to the edited version on the Williams LP. If there's a downside here it's the Indiana Jones march itself, which is catchy as hell but a bit too good-natured and obvious to stand the test of time. (Annoying postscript: DCC also released a 2LP set in 1995, with 5 minutes added to "The Well of the Souls" which wouldn't fit on the CD.) —J.B.

## The Empire Strikes Back ●●●● (1980)

RCA Victor 68747 (2CD set, 1997)

Disc 1: 11 tracks - 62:43, Disc 2: 12 tracks - 61:44

A superb packaging of the complete score to *The Empire Strikes Back*, beautifully remastered from the original elements and sequenced in chronological order by Nick Redman and Michael Matessino, with fabulous sound and a presentation that should please even the most tenacious nit-picker. In the annals of Williams's epic scores, this stands as the most elaborate, hard-hitting work, its lyrical moments all the more powerful for emerging out of a chaotic, agitated background of battle music and spooky atmospheric cues. —J.B.

## 1941 ●●● (1979)

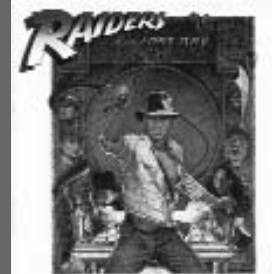
Varèse Sarabande VSD-5832 • 9 tracks - 38:05

Like *Hook*, this is an example of cyclical Spielberg hubris, an all-stops-pulled-out physical comedy about post-Pearl Harbor WWII paranoia in Hollywood. Williams's score is as overbearing as the movie, but it does have a couple of gorgeous, rapturous moments (particularly the opening of "The Battle of Hollywood"). Primarily important because it was produced during the early height of the composer's blockbuster period, it was also the first time Williams premiered a movie theme of his own composition with the Boston Pops. This was originally released as a foreign pressing on Alhambra and later by Bay Cities (BCD 3005), but they're all the same music; to hear the complete score, get MCA's deluxe laserdisc, which has it isolated in stereo. —J.B.

## Dracula ●●●● (1979)

Varèse Sarabande VSD-5250 • 11 tracks - 36:40

Williams's elegant take on the vampire legend is as far from Wojciech Kilar's thundering, Holst-inspired score for *Bram Stoker's Dracula* as you can get. Like Williams's *The Fury*, this was an unexpected exploration of dark territory from a composer who, at this point (1979), was expected to produce brassy adventure scores only. Oddly, Williams often was able to apply the sort of mock baroque/classical style he used here (and in the earlier *Jane Eyre*) to contemporary films like *Jaws* and *The Eiger Sanction*. But while the menace of Frank Langella's





# Aw, do I have to buy these?

## The Ten Rarest Williams CDs

There are two reasons to collect CDs (three if you count annoying Jerry Goldsmith): to hear the music, and to be able to brag to other collectors later on that you have them (and possibly profit too). The problem with the latter is that you run the risk that the album will be reissued, making your investment valueless. But since good music has no freshness date, people who buy albums just because they like the music will always be happy. Most of these releases were initially put out in the mid-'80s at the dawn of what historians will surely refer to as the CD Age, and never reprinted. The collector mentality decrees that CDs that are in short supply are automatically masterpieces, but are there really compelling musical reasons to seek out the following discs? Follow Jeff Bond's instructions below; to assist you in your bartering, Dr. Robert L. Smith (author of our 1995 book, *U.S. Soundtracks on CD: The First Ten Years*, see pg. 9) has provided current estimated values.

### The Accidental Tourist

Warner Bros. 25846-2 • \$90-100

The composer's title music for this introspective character piece from Lawrence Kasdan is lovely; quirky without being self-conscious and annoyingly cute. Unfortunately, the rest of the album is too subdued and downbeat to generate much interest; hopefully the title music will show up on a collection somewhere. Give it a miss.

played better unscored). Worth picking up, but you might want to wait a few years and see if this thing ever gets an expanded treatment. The above catalog number refers to a Japanese import, now out-of-print; there was also an identical reissue from edel in Germany.

### Jane Eyre

Silva Screen FILMCD-031 • \$200 (there's been at least one confirmed sale at \$700!)

A bona fide masterpiece, richly thematic and gorgeous. Some may be put off by the opening love theme for piano, which is unashamedly romantic, but Williams's further development of this material is masterful, and the lush, moody opening is unforgettable. Equally good is "Restoration," the composer's ode to English pastoral music. Williams has often described this as one of his favorite scores. Yes, you have to buy it.

### Raiders of the Lost Ark

Polydor 821 583-2 (original pressing) • \$25

If you have to have the thundering, chopped-down take of the truck chase, this is the one to get, but I'll still take the expanded release. Again, catalog number refers to Japanese import.

### The Reivers

Masters Film Music SRS 2009

(original pressing) • \$50

Value plummeted after the Sony Legacy reissue in 1995. The original release was only available through mail order, is slightly shorter, and features different (though not necessarily superior) sound quality.

### Presumed Innocent

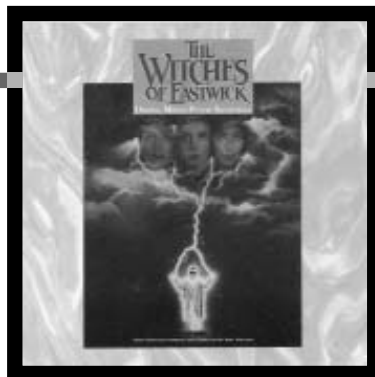
Varèse Sarabande VSD-5280 • \$20

While this is Presumed Rare, I just saw a couple copies at the Virgin Megastore in L.A. But do you really want to sit through this thing over and over? There are a couple of brief enjoyable moments—and it's a temp-track favorite in Hollywood—but this makes *The Accidental Tourist* sound like *Raiders of the Lost Ark*. For obsessed collectors only.

### SpaceCamp

SLC SCC-1016 (Japan) • \$175-200

Although it does have one hepped-up drum-machine cue, overall this is one of the com-



poser's better albums, atmospheric and lyrical with constant, busy textures. A toughie to find—it was both an import and a 1,000-copy limited edition—but this should be worth the effort for fans of Williams's lyrical writing.

### Stanley and Iris

Varèse Sarabande VSD-5255 • \$25

Low key but enjoyable, this may not sit well with those who have preconceived notions of the Williams sound. There may still be some copies floating around.

### The Witches of Eastwick

Warner Bros. 25607-2 • \$200

The Holy Grail for Williams completists, but I find this among the least listenable of all of Williams's albums. The title theme jig is insanely catchy, and other cues (the movie's actual opening, the tennis match and the unused balloon/pool sequence) are lovely, but this is dominated by heavy-handed, cartoony action cues and unpleasant dissonances. If you're obsessive enough already to have a DVD player, but not so obsessive that you have to have original issues of everything, the Warner Home Video DVD of *Witches* features the complete score as heard in the film isolated in stereo.

### And also...

It's not an original Williams score, but the Japanese CD combining *Superman II/III* (Warner Pioneer WPCP-3860) is long out-of-print and has an estimated value of \$100. This features Ken Thorne's adaptations of Williams's original *Superman: The Movie* music, including some bits (like the prologue) that were not on the album to the first film. Similarly, the Japanese edition of *Superman: The Movie* (WPCP-3859), containing all the tracks from the 2LP set, is hard-to-find on these shores, and retails on the primary market for \$30; among collectors, that's more like \$75. In case you're wondering, Alexander Courage's adaptation of Williams's music for *Superman IV: The Quest for Peace* has never been released in any format.

A tip: the next generation of collectible Williams CDs will surely be the reissues of MCA albums Varèse did in 1990-91: *Jaws 2*, *Dracula*, *The Eiger Sanction*, *The River* and *Earthquake*. These are still around, but out-of-print; one day everyone will wake up and they'll be gone. *Jaws 2* and *Dracula* in particular—from that key late-'70s period—are sure to be in demand.



### Indiana Jones and the Temple of Doom

Polydor 821 592-2 • \$75

Undeniably the most frantic and assaultive of all Williams's adventure scores. This has its moments: there's the charming theme for Short Round, worked engagingly into the end title march and some exotic traveling cues, the stupendous battle march "The Slave Children's Crusade," and the out-of-control "Anything Goes" production number. And that Thuggee heart-removal ceremony is genuinely frightening. But many of the action cues (divorced from the film) come off as just plain frenzied, particularly the airplane escape and the climactic mine car chase (which would have probably

Dracula was properly accentuated in several eerie passages, Williams and director John Badham concentrated on the vampire king as an undead Lothario, leading to several rapturous romantic passages. There's also a rousing chase ("To Scarsdale") in the spirit of *Jane Eyre's* "To Thornfield," and the deliciously eerie, malevolent "The Storm." —J.B.

### Superman: The Movie ●●●● (1978)

Warner Bros. 3257-2 • 14 tracks - 72:28  
Japanese CD, WPCP-3859, 16 tracks - 77:21, includes two tracks, "Growing Up" and "Lex Luthor's Lair," deleted from the U.S. CD but included on the original 2LP set.

One of Williams's greatest albums of the '70s, this CD is jam-packed and still falls short of capturing the scope and depth of what still stands as probably his greatest epic work. Though it's structured exactly like his opening theme to *Star Wars*, Williams's *Superman* title march blows the Lucasfilm opus out of the water with its propulsive drive and melodic power... but the version on the CD is still missing the haunting, nostalgic curtain music that leads into the piece. This score has everything: one of the composer's best love themes, wonderful Coplandesque cues for Clark Kent's boyhood in Kansas, spectacular action and an emotional pull (derived from the great romance between Superman and Lois Lane) that's often missing from the *Star Wars* and *Raiders* scores. Bring on the restoration! —J.B.

### Jaws 2 ●●●● (1978)

Varèse Sarabande VSD-5328 • 14 tracks - 41:20

Williams has always shown a knack for writing fresh new material for sequels, and *Jaws 2* is no exception. With a wealth of infectious sea-shanty motives for its teen characters, and several throbbing action cues, *Jaws 2* is one of Williams's most enchanting and enjoyable scores. Williams doesn't simply recycle material from his classic score (though the "Orca" theme is deftly interpolated in the opening track), with the "Jaws" theme used only infrequently. Coupled with a gorgeous "End Title" that remains one of Williams's best, this is a score that I highly recommend to anyone who only owns the most popular Williams soundtracks (*Star Wars*, *E.T.*, *Raiders*, etc.); in several respects, it's a more cohesive, superior album than its predecessor. [This score rated a 3 from everyone on our panel except Andy, who gave it a 4. However, Williams scholar Kevin Kaska agrees that this is better than *Jaws*, so circle gets the square.] —A.D.

### The Fury ●●●● (1978)

Varèse Sarabande VSD-5264 • 10 tracks - 43:39

From its swaying, foreboding waltz-like title music to its spine-chilling bravissimo conclusion (with John Cassavetes blowing up real good), *The Fury* is a tour de force for the dark side of Williams, even if he's seemingly co-opting an unavailable Bernard Herrmann for would-be-Hitchcock Brian De Palma. De Palma's overheated style allowed Williams to drench the movie in

some of the most rapturous passages in his career, keenly balancing gorgeous lyrical sentiment ("For Gillian") against heart-pounding tragedy ("Gillian's Escape") and thundering orchestral doom ("The Vision"). The Varèse CD added one cue to the LP (as did the identical German pressing, on Alhambra), an alternate take on "Death on the Carousel"—but the calliope-based film version is creepier. —J.B.

### Close Encounters of the Third Kind ●●●●

(1977) Varèse Sarabande VSD-5275 • 11 tracks - 44:06

This runs neck and neck with *Superman* as the Williams score most in need of a major restoration. The original Arista LP (later an Arista CD, ARCD 8365) was at some point intended to be a double album, but was brutally whittled down to the current 40-minute version, slicing and dicing numerous cues together into something that only dimly captures the power, mystery and lyrical heights of this score. While its dark undercurrents and dissonance may turn off some listeners, it coalesces into some of the most beautiful tear-jerking moments in the Williams oeuvre. The

*Close Encounters* runs neck and neck with *Superman* as the Williams scores most in need of a major restoration—if that comes to pass, the existing albums would make excellent microwave fodder

Varèse CD includes a disco version of the theme which was included with the LP as a separate 45. You might want to wait for an expanded edition which is rumored to be either included with, or released at the same time as, an upcoming Ultimate Edition laserdisc. For the 1980 *Special Edition* release of *Close Encounters*, Williams recorded an all-new finale in Boston, released on the Pops album, *Pops in Space*, and later on *By Request*... —J.B.

### Star Wars ●●●● (1977)

RCA Victor 68772-2 (2CD set, 1997)

Disc 1: 13 tracks - 57:35, Disc 2: 11 tracks - 48:16

A magnificent presentation of Williams's signature score, a brilliant pastiche of Holst, Stravinsky and Korngold filtered through the composer's own sensibilities that is thrilling even after 20 years. Using the London Symphony Orchestra for the first time, Williams established a gigantic, epic but modern film sound out of nowhere and launched the era of big, retro-romantic film scoring. The chronological assemblage by Nick Redman and Mike Matessino is brilliant, recreating the emotional ride of the film completely. Highlights for the newest release include an alternate "Binary Sunset" cue and the flawless editing of the complete Death Star battle, music that can still raise goosebumps of pure film-score geek ecstasy. —J.B.

Next Issue: Williams's works from the 1950s through 1977, including sidebars on his TV projects, compilation albums, concert commissions, the myriad *Star Wars* recordings, and his favorite foods!

## Williams' List



Mychael  
Danna has  
won acclaim  
for his  
ongoing  
association  
with director  
Atom  
Egoyan,  
for his  
unique  
blend of  
world music  
styles,

and his  
willingness  
to tackle  
tough  
subject  
matter.  
What's next?

**Interview**  
**by Doug**  
**Adams**

Canadian-based composer Mychael Danna has made his mark by scoring knotty adult dramas and art films. Danna has repeatedly been nominated by the Academy of Canadian Cinema and Television and was awarded the Genie for Best Music Score for his work on *Exotica* (1994). Some of the projects he's been associated with have received nods at Cannes, most recently frequent collaborator Atom Egoyan's *The Sweet Hereafter* (1997). Danna's unique style has also been heard in Allan King's *Termini Station* (1989), Vic Sarin's popular *Cold Comfort* (1989), and on television in *Gross Misconduct* (1992) and *Road to Avonlea*. His music is a kind of post-world music blend of... well, just about anything. Indonesian gamelans, Iranian ney flutes, Gregorian chant, American minimalism, fiddle-based waltzes, synth techno, Indian kanjiras, pakhawajs, and bansuris each figure prominently into his scores. It's a fascinating glimpse of music's power to enhance a film without the aid of familiarity. In creating these amalgam ensembles, Danna is composing without the safety net of hoary tradition.

Danna began his musical career with what he refers to as a "standard Western background" of piano lessons,

interesting work... well, maybe it doesn't happen there, but it could happen! [laughs] Just in the sense that there's money available to supply the kind of technical requirements of having big bodies of musicians brought together. In studying history it seems that the music of an age will be centered in the place where the money to pay for it is.

In other words, it seemed really artificial and working against nature, in a sense, to think of the [government] commissioning. I assume it's similar in the U.S. as it is in Canada, that new music is commissioned by government agencies and various endowments for the arts, which are generally run by artists given grants of money from the government. It seems like a completely bizarre and unnatural way to have music caused to be written.

So, it was a conscious decision [to look for work as a film composer]. You look around and film is where the money is to pay for original music. If you're a composer at this time, it just seems like a very logical decision to end up writing music for film.

Doug Adams: *Was that your plan from the start?*

MD: It wasn't from the start. When I was younger I don't think it ever crossed my mind, because when you're younger and you're being trained, you're being trained in historical styles. I was learning styles of people who were paid by churches, or kings. So, in a sense, those were the models I had in my mind. Then, when I was foisted upon the real world, I looked around and saw that there really were no more kings or churches with any power and money. Obviously there had to be someone else.

I don't want to make it sound as if money is my goal, because it's pretty far from that. Otherwise I'd be living in Los Angeles and having a completely different

# Man of a THOUSAND PHRASES

organ and choir experience through church, and compositional training at the University of Toronto, where he developed an interest in ethnomusicology. From there he went on to compose several environmentally inspired albums of instrumental music, and work as the composer-in-residence for the McLaughlin Planetarium. Eventually, his interests turned to the world of film composition...

Mychael Danna: When I started writing music and studying the history of where music comes from in any given age, it just seemed that the main patron commissioning original instrumental music in the late 20th century is film. That's where, I think, a lot of the most

career path. I guess money is a symbol to me, in the sense that it's where the power and the interest are. It's where the creative fire is. It's the workshop; it shows where things are happening. I don't want to make it sound like I'm looking for the money because I'm not at all.

DA: *Well, you've got to eat, too.*

MD: You do have to, and certainly that does come into it. I always wanted to be a composer since I was a little kid. Of course, when you're a little kid growing up and you're reading about famous composers of the past, the whole idea of poverty is almost held up as a rite of passage. It's a very romanticized thing. I don't think poverty or lack of money was anything that I was afraid of; in a sense, it was almost celebrated by the things that



you're taught—the past models.

That's a concept that's important to me; I don't know if it is to other people, but having an idea of where you stand in the whole history of making music, that is really important to me. That's a sense that I carry into the work that I do as well. I try to be very aware of music from different places and from different times. I feel perfectly able and like I have the right to use those in my music-making and draw from them at any point.

#### It's a Small World After All

DA: *How did you first become interested in using all these instruments from all over the world?*

MD: They just struck my ear. Toronto is a very multicultural city—like a lot of places in North America, but Toronto is really quite an extreme example. Even when I travel around North America now, [Toronto is] still, one of the most multicultural cities. The communities here have thriving little arts cultures. It's very easy to go out—tonight I'm going to hear some South Indian dance. You can hear anything or see anything from any culture. Most cities are getting that way, but Toronto's been that way for a long time. So, I hear those things. Those people are around, those players are here. I just never thought there was a reason not to [use these instruments].

And the other thing is, I've always been annoyed by the kind of patronizing and ignorant film-scoring uses of these musics. When you see a film that's about Middle Eastern terrorists and you hear tablas and sitars, things like that really get on my nerves. It's just ignorance. It's something that I wanted to make sure that I wasn't doing. You can do that if you have a reason, but if your reason is that you just don't know any better, that's not a good reason. I think, having some knowledge and some understanding of those cultures, what the music means to them, and how it's used is important. It doesn't mean that you have to follow that all the time, but I think that you should be knowledgeable. If you're going to stretch the boundaries or bend the rules, you should know that you are doing that. As opposed to doing it by accident.

DA: *You've made some amazing choices as far as pairing these instruments with films and stories. What's your method of operation when deciding what instruments*

*you're going to use in a project?*

MD: I just feel that different instruments, like different people, have their own, completely original and unique characteristics. It's the same with music from different places and music from different times. They all have a character that you can't find in any other thing. So, if you have a theme and you want to get across a certain idea with that theme,

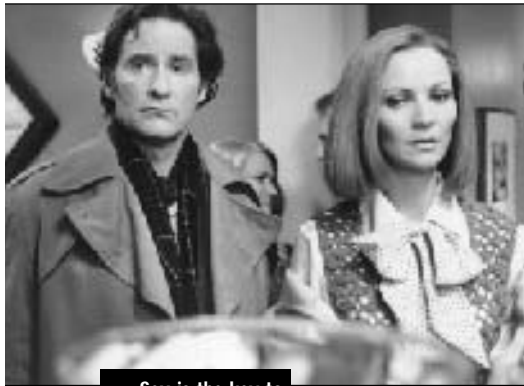
TOP Mychael Danna  
MIDDLE The amazing Christina Ricci and redoubtable Kevin Kline play house in *The Ice Storm*. BELOW The brittle Sigourney Weaver resurrects the '70s



maybe a 100-piece orchestra playing late Romantic style is the right choice, but maybe it's not. There's no reason why it needs to be. If you want to get across the idea of a tiny, tight, very homogenized community, well, medieval music is a nice place to start, maybe. So, it's very dependent on the theme. I hope that they're not random choices, and I hope that they don't seem that way.

DA: *Oh, no. Actually, it seems like a lot of the choices you make deal very closely with dramatic subtexts of the film. Are those the kind of things that you find interesting?*

MD: Absolutely. Yeah, that's exactly where I want to start. There doesn't seem to be any point in repeating what the drama is already saying on the screen. It's already there, so why be redundant? That I find a very patronizing sort of film scoring because it's almost assuming that people are so stupid that they don't know what's going on. And I think people sense that. They may not understand why they find music kind of irritating in



Sex is the key to Kline and Joan Allen's party games

some films and in some moments, but I think people are smarter than some filmmakers and composers give them credit for. So, people can sense when the music is saying something that's not on the screen that makes them think about things in a different way. They may not be conscious, exactly, of what's going on, but I think that is what I like to play with.

DA: *It seems like you've worked pretty extensively on films that cover a lot of mature and*

*sometimes heavy themes. It's not kid's stuff. Do you actively seek these kinds of projects out, or do you think that filmmakers are hearing something in your music that they equate with maturity of some sort?*

MD: That's an excellent question. I've wondered that myself. Amusingly enough, often when I go see films, I go see films that are completely the opposite of what I end up scoring.

DA: *Oh, really?*

MD: Yeah, and I definitely don't pursue films of the

nature that I end up doing. But I guess people do hear something, some character in what I've done that seems to be right with things that are dark and complicated. I don't know what that says about what I'm doing. [laughs] I think it might disturb me if I thought about it too much. But, no, I don't [seek these films out]. If anything, for watching things, I'm attracted to quite the opposite.

On the other hand, I have worked on films that are very different from, say, *The Sweet Hereafter* or *Ice Storm*, and I have to admit, they aren't as fun to do. I love doing period music and things like that, but really, I feel like it's not what I should be doing. It feels like it's too easy. I mean, I did this series—I did a few episodes where it was a period thing and it was really fun to do. But, I felt... I can't quite think of the word. I want to say "cheap," but it just felt...

DA: *Not challenging enough?*

MD: Exactly, yeah. I knew as soon as I saw the picture exactly what to do. I didn't have to think about it. It was easy and painless and fun. And I felt really guilty at the end of it.

DA: *Is that "easy" in musical terms or in dramatic terms?*

MD: Both, I guess. It was operating on a certain level

## the RINGING grooves CHANGE

### Evaluating the Sound and Fury of The Ice Storm

Ang Lee's film *The Ice Storm* takes place during late November, 1973 in a climate primed for political and social upheaval. The film is set up as a diorama of upper class Connecticut families and their trials and floundering. On a surface level, the story is about swingers (or swinger wannabes) coming to grips with the fact that they have to grow up and lay their bed-hopping days to rest. But beyond that, it's a fascinating study of how alien we can become when we have outlived our ability to fit into a changing world. The characters are wildly out of sync with the world; they've become so wrapped up in their own synthetically manufactured habits that they've lost their places in life. The adults are unable to come to grips with the fact that the 1960s did not permanently alter the course of modern society, and that they do not live under a permanently protective blanket of inconsequential plea-

sure. The children are forced to deal with not only their own adolescent changes, but with the fact that the world they were promised by their own childlike parents will never materialize. None of these characters can adapt, so they live in a kind of suspended animation where they grind down their own moral fibers without any real consequence or pleasure—they've become numb to their own indulgences. Their interactions have been reduced to purely physical relations, blank stares, or clumsy attempts at conversation. They attempt living at extremes to shock themselves back into an emotional reaction, but to no avail. Their souls are hung on hooks in a frozen world that continually recycles itself, waiting for something to jar it out of its rut.

During the final act of the film, the eponymous ice storm begins and effectively immobilizes this world. It is in the aftermath of this storm, during the

night, that one of the characters is electrocuted by a downed power line. The body is discovered and brought home just as the sun rises, and the ice begins to melt—an obvious death/rebirth allusion. At this point, here in the new world, one of the main characters breaks down and cries: the first show of true adult emotion in the film and the first sign of regret, acknowledgment, and an emotional rather than physical adulthood.

### Opposition by Design

Composer Mychael Danna's score for *The Ice Storm* is as intelligently conceived as any this year. The two primary elements are an Indian flute melody, and the sound of Indonesian gamelan music. The flute seems to be the sound of all that is natural. It's like the song of the land speaking to traditions more established and honorable than these trendy helots can understand. There's a somber, sad quality to the flute's short phrases, which are often dressed up with the accompaniment of tribal shakers and low drums. Other times a blanket of strings falls behind the soloist, or the lines are imitated by a solo oboe or clarinet. The flute solos themselves are

freely twisting and placidly uncontrollable. The fact that they're so unmetered speaks of their naturalism—they're not governed by human "organization." (Obviously, they are, but the implication is noted.)

The gamelan music, on the other hand, is rhythmic and controlled. It's man-made and rigidly synthetic in its organization. A gamelan is not a single instrument but an orchestra of long, thick slabs of metal which are tuned to a specific, but non-Western scale. Gamelan music is constructed much like American minimalism where overlapping phrases are repeated and slightly altered over a period of time. This loop-like quality of the gamelan music is a perfect representation of this society's inertia. It also has a crystalline element to it which prefigures the storm to come. Danna often weaves midrange woodwinds or pizzicato strings into the gamelan orchestration to create a more personalized, Western-influenced color.

The flute and gamelan are used against each other in the score to create much the same sort of out-of-sync feeling as in the story. There is never any attempt made to reconcile them, and while they do exist

and the music needed to just be late-19th century whatever. I love doing stuff like that; I love writing period-style music. But, I think it's more challenging to try and mix up period-style music with other things and take it somewhere where it's not necessarily supposed to be—or, it hadn't normally been.

DA: *If you had complete autonomy over these choices, do you think you'd still be doing the same kinds of films or would you be getting into the lighter side of things?*

MD: Like I said, I ended up doing this kind of film really by accident. It wasn't a kind of filmmaking that attracted me at the beginning. In a funny way I actually would almost prefer mainstream, lighter films. I love Disney animation and things like that. But, I don't know if I could write something for it. I guess I could. But when I'm watching those films I'm actually not conscious of the music at all. Whereas when I'm watching something that's a bit darker and deeper, I start thinking about what I might want to do. I guess they're very inspiring to music, the projects I've been involved in.

### The Ice Storm

DA: *Let's talk a little bit about The Ice Storm. The choices that you made for that—the gamelan and the flute*

**side by side, they're not exactly happy neighbors. It's a brilliant instance of using musics which purposely do not gel for dramatic effect. The differing elements bump up against one another, or are layered on top of each other, but they are never consolidated into any kind of single-minded statement. They simply rub each other raw.**

*The Ice Storm's* score also contains Western orchestral writing, notably near the end of the film. Wisely, the composer does not trot out some sort of weepy, elegiac now-we-can-cry type writing for the death. This music, scored for strings and woodwinds, is remarkably non-emotional while remaining quite tonal and expressive. That may seem like the smallest of compliments, but do you realize how difficult it is to write unemotional tonal music in a Romantic vein? The solution here involves some wafting, minor (and a few major) chords which slowly pass from one to the next without any serious

**risers in intensity or volume. It's almost a case of pitch being used as a texture. Instead of generating melodies and lines, the score produces a tinted stillness where neither purely textural nor purely melodic music would suffice. It is a bit reminiscent of Thomas Newman's approach, but**

**Danna is his own composer with a unique voice.**

The score is just as effective on disc (*Velvet/Reel Sounds VEL-79713, 12 tracks, 51:22*), although hampered by the fact that only the first two tracks, "Shoplift" and "Finale," are Danna's (totaling 11:42). The majority of the disc is period pop songs, which although fun (especially Frank Zappa's "Dirty Love"), aren't much more than a postcard from the early 1970s. Alex Steyermark did a fine job of choosing tunes to appear in the film, but they were more effective in evoking the age when heard in referential snippets.

—Doug Adams



*music, how did those first come into your mind?*

MD: Well, the process of working with a director, especially somebody I hadn't worked with before like Ang Lee, was to try and understand what he really was wanting to say—what his main theme, if you could sum it up in one sentence, was. It actually was a long process with Ang because he's very subtle and a man of very few expressive moments. There's a lot going on in his mind, but he doesn't necessarily communicate in a way that is really obvious. So, it took quite a while. It took a matter of months to really understand what he was trying to say in the film.

We started out in a completely different direction. We actually started out kind of plastic and synthesized, and we ended up coming full circle. It comes back to the idea that the plastic and synthesized thing is really what's going on in the film—what the surface is. But underneath is the element of nature and man's relationship to nature and how, in that period of time [the film's setting, 1973 Connecticut], man was very disjointed from the natural world and man's own past. That theme meant to me that it would be kind of interesting to remind the viewer in a subtle way about nature, and that nature was right outside the door. The sound of a Native American flute

was just the perfect sound for that, for me. You see these shots of these goofy prefabricated houses in the middle of this hardwood forest which, only a few generations before, had native peoples living in a completely different way. I guess that was something that I thought about when I was watching the film. And the power of nature eventually reasserts itself in the film.

The gamelan ensemble is the same thing. It's a music that, to our Western ears especially, seems more closely related to nature—natural, elemental almost. Also on a central level, the sound of brass pots being hit reminds me of ice.

DA: *Yeah, it has a very brittle sound. How did you go about spotting this film? I loved the way that there was a very unified approach rather than a scene-by-scene type of thing.*

MD: The film was in flux a great deal while I was working on it. It was very, very challenging to work on because Ang was really wrestling with the film, trying to come to some kind of a structure that he felt comfortable with. If I look in my files, there are like 18 different versions of the film—something like that—that I was writing music for. In a sense, that's every composer's worst nightmare. On the other hand, in this case I think what happened was we nailed it really carefully because we had such an intimate understanding of every moment in the film.

You know, music came and went in all kinds of scenes. It wasn't spotted the way it ended up. But, the way it ended up, I think, is very effective and it makes sense—like you say, the uniformity of it. There were themes attached to certain ideas within the film, but because the structure of the film really rings true,

If I look in  
my files,  
there are  
like 18  
different  
versions of  
*The Ice  
Storm*  
that I was  
writing  
music for.  
In a sense,  
that's every  
composer's  
worst  
nightmare.



those musical structures also make a lot of sense.

DA: *This is more of a logistical question, but how did you go about dealing with all the different tunings as far as using the gamelan against woodwinds? That had to be a nightmare!*

MD: You know, you're the first person who's asked that. That, probably, was the biggest source of stress for me as a composer. Nobody else understood that, of course, and I wasn't about to tell them! [laughs] I did mention to them that my samples that they were listening to were not going to sound exactly the same [when played by a live ensemble]. And I think there was a sense of shock at the session when the gamelan ensemble was playing. There was certainly a sense of shock on their part. There was for me too. It was just one of those things where I really felt that it should work together. The funny thing was I talked to the guys in the gamelan ensemble and they said, "You know, we've played with orchestras before and it sounds

pretty awful." They were kind of up-front about that. So, I just kept that in mind and worked with it so that I used pizzicatos a lot with the gamelan, which is sort of an unpitched thing anyway.

The woodwinds against the gamelan were the thing I was most worried about. As you know, the tunings are really different. But, somehow it just kind of works. I guess it was a matter of keeping in mind how different they were, and if parts were duplicating each other in the Western and Eastern orchestras, they were sounds that would not be really discordant. Not sustained sounds.

DA: *The first thing I thought when I heard that was, "Boy, they had to have either carefully selected these instruments or digitally changed the pitch."*

MD: No, we didn't. I have [done stuff like that]. In fact, today I am digitally tuning some medieval instruments I recorded that are really hurting my ears. On *Ice*

## Danna DISC

### The Composer's Film Music on CD

Reviews by Doug Adams

#### Music for the Films of Atom Egoyan ★★★★★

Varèse Sarabande VSD-5674

16 tracks - 56:01

One of Mychael Danna's most fruitful collaborations has been with Canadian filmmaker Egoyan. This disc is a sampler of some of their earliest work together.

#### The Adjuster (1991)

Egoyan's film concerns an insurance adjuster's plight to care as much for his own life and family as he does for his clients'. Danna's score, represented by five tracks, has a home-and-hearth gone wrong, remorseful warmth to it. There is a juxtaposition of intimacy and vastness present in the score that seems to fit the story extremely well. Augmented harmonies in moody synth patches are at times interspersed with pointed phrases from Indian wind instruments or folksy waltzes. There are also instances where it sounds like Danna toys with the EQ and reverb on the electronics which, in layman's terms, means that some of them sound like they're spacious and distant, and some sound like they're dry and up close. These seem to be the sort of musical and dramatic dichotomies that Danna most enjoys examining.

#### Speaking Parts (1989)

This story of abused hegemony and spurned

obsession finds Danna dabbling in a more Western vein. The main theme is a kind of classical/minimalist waltz for a handful of winds, strings, piano, and vibraphone. The orchestration immediately draws us into its textures by using some small ensembles and little doubling of instruments. This chamber orchestra instrumentation and the minimalist phrasing aren't so much a juxtaposition as they are a synthesis of opposing styles. The



classical approach is carried on in a piano concerto Danna composed for the film, the slow movement of which is represented on disc. It's a gentle work that bears a slight melodic relation to Beethoven's Piano Sonata No. 8 in C minor. The flip side to

this can be heard in "Talk Show," a piece of pure Reich-ish minimalism full of dampened vibes and panning synths. How interesting that the story, a sort of love triangle, would have three distinct musical elements: classical, minimalism, and their combined progeny.

#### Family Viewing (1987)

This film is a kind of anti-technology allegory about a young man reclaiming his familial identity. Here Danna toys with some of the dramatic ideas that would return in *The Ice Storm* (1997), namely man's self-imposed removal from nature. The young man in the story is losing his family memories when his father records over videotapes of his deceased mother—technology encroaching upon and disrupting a natural order. The music is largely formed around tribal drumming and percussion patterns (tellingly per-

formed by obviously synthesized drums) which remind the audience of the underlying dominance of nature. There are also a few bits of melancholy orchestral writing, but the real juxtaposition in this score is between the instruments and the styles, the score and the images.

Overall, an effective and well varied disc.

#### Exotica (1994) ★★★

Varèse Sarabande VSD-5543

14 tracks - 49:43

*Music for the Films of Atom Egoyan* was originally planned as a companion piece for this CD of Danna's score to Egoyan's *Exotica*. The film is a complicated snarl of repressed lust, tragedy, and again, a kind of regaining or restructuring of humanity. Large portions of the film take place in a high-priced strip club, so much of the score walks between source and non-source music for the club. Ever one to try something new, Danna has fused Hindustani and North Indian gat-toras and ghazals with electronic techno beats. As conceptual as that might sound, the result is a clever amalgamation of the physical and the mental. However, it helps if you already have a familiarity with the different styles used, lest this score be heard as neither apples nor oranges. If nothing else, this project should be historically interesting as one of the first uses of techno/dance music in a non-song based score. It's a bit more satisfying on disc than in the film where, although there are some moments of repose and reflection in Danna's signature lonely piano soli, one gets the feeling that the music is often more of an element of the physical setting than of the story-telling. Still, fans of *The Fifth Element*'s sexed-up mixture of Euro pop with an Eastern twist should love the disc.

*Storm*] it was just a matter of—we recorded the gamelan and we recorded the orchestra. I took the two tapes home, put them up, just held my breath, and they worked. So we actually recorded them separately. I really can't explain it! We didn't tune a thing.

DA: *Amazing.*

MD: Yeah, it was just a bunch of natural instruments all together and luck, I guess.

DA: *I also noticed the orchestral music that underscores that last section. It's really expressive, but it seems to be expressive in a non-emotional way. It's very reserved. It almost feels like a texture that's based on orchestral writing more than anything that's strictly melodic. When you're composing a cue like that, do you think it's the choices that you make (the string and woodwind orchestra and the lack of any sudden dynamic shifts) that creates the sound, or is it more an application or an execution of those kinds of choices?*

MD: Again, that's a really interesting observation. You're right, I found that last scene very difficult to do because, in a sense, that scene is so emotional. The music needed to respond to it, but there was a line I didn't want to cross at all. So it was a matter of being expressive and yet, holding back. I guess it's just the simplicity of the intervals. It's not very rich orchestration. I mean, we had all the players sitting there. If they'd all been playing, it would have been really kind of maudlin. So it was matter of selectively holding back melodically. But, like you say, the strings are actually playing pretty expressively. On the floor, when we were recording, we sort of coaxed that out of them a bit extra. But, I think in the composition itself there's a line that's not crossed. I guess it's the simplicity, really.

DA: *So, it's just not over-scoring it?*

MD: It's not over-orchestrated and it's not overwritten. I think that was something I was very conscious about

**Kama Sutra: A Tale of Love (1997) ★★½**  
TVT Soundtrax 8101-2 • 23 tracks - 53:43

Yes, this is a film based on the ancient *Kama Sutra* book, a treatise on all things sensual. Its various lessons get wedged in between various exploits meant to reveal and extol the virtues of female sexual independence. Most critics hated Mira Nair's film, which never seemed to come up with much in the way of plot or characters, just so long as no one wore clothes very often. But, they were pretty unanimous in their praise of Danna's rich score. Again, he composed largely for Indian instruments, but with less of a Western bent than in *Exotica*. Of course, Danna is mainly called upon to write alluring siren's songs (and with track titles like "Come Paint My Breasts with Sandalwood" you can tell he was aware of his... uh, position in this film), but he does manage to come up with some effectively sultry cues. The most interesting music on the disc, however, is that which again combines Indian tendencies with a European dance music regularity. It's actually more effective than *Exotica* because Danna has chosen electronic and acoustic sounds which better complement each other. For instance, in "Examining, Examining," sampled and live tablas coagulate into a cohesive percussive lattice. And in "Biki Is Insulted," some of the Indian instruments are played backwards so that they are processed and indigenous at the same time. My first listening to this score left me with the impression that it was pretty thoroughly Indian, but a closer listen proves that that's just a testament to Danna's attention to detail. However, a word of warning: one will

probably still need some familiarity with Indian styles to catch everything that's happening.

**Lilies (1997) ★★★**  
Varèse Sarabande VSD-5868  
18 tracks - 43:06

Director John Greyson's *Lilies* deals with homosexual love among young men training for the priesthood. Danna's intriguing choice for this film was to compose original pieces of Gregorian Chant, parts of the Ordinary and Proper sections of the Mass, and parts of a Requiem Mass. The choral music was performed by the Hilliard Ensemble and was recorded in the 12th Century Boxgrove Priory near Chichester, England. The reverb was then manipulated to resemble that of the prison chapel in which most of the film takes place. Also included are a solo cellist and a solo trumpeter. The gist of it all is that, although these young men's desires are against the grain of the Catholic church, they are still religious, God-fearing individuals. The music represents the film's "refusal to be sacrilegious," in the director's words. Stated differently, it's a stand-in for the ultimate piety of the characters, despite their shunned inclinations. On disc, this is a pretty literal representation of this ancient music (even though the modern trumpet and cello seek to subvert that). Though notable as a rare choral-based score and very well written, it's probably most recommended to those who are already fans of the sacred music genre.



**The Sweet Hereafter (1997) ★★★★**  
Virgin 7243 8 44955 2 7  
15 tracks - 52:12

This score, for Egoyan's most recent film, is structured after the dualities in the narrative. (See the interview for a discussion of the project.) Just as the film jots between presenting a literal drama and a mythic, almost representative level, the score moves between the songs Danna composed (with occasional assistance from actress Sara Polley) and his underscore featuring the Toronto Consort and Hossein Omoumi on the Iranian ney flute. It's the same real-world-versus-fable-world metaphor. It doesn't sound like it should work, but the two compositional styles seem to move largely in parallel motions thanks to the cross-pollination of small ensemble writing and moods. The songs are composed in a kind of sad, folk-rock style with bass, guitar, pedal steel guitar, drums, cello, and harmonium backing Polley's wistful vocals. They create the same kind of low-key intimacy as the score, which is largely based around ancient European styles and a single Middle Eastern element—the ney. This music is conversely atmospheric and rhythmic, but always with a sense of deep introspection. In a way, the songs and the score seem to be each others' equivalent, simply transported to different ages. Both go a long way to suggest that the film is saying as much about us as it is about the characters in the film; it shows that our human struggles and our longings transcend the ages and any single event. This is possibly the best CD of Danna's music yet and it's an excellent example of his ability to boil down the essence of a story into the right combination of moodiness, musical innovation, and emotional honesty.

with that scene—both those things had to be held back. I don't know, I'm really afraid of that line. That line is something I'm always aware of and I think, more than anything, it would bother me if I ever crossed it.

### The Sweet Hereafter

DA: *Let's also talk about The Sweet Hereafter. What was your basic approach to this score? I know it features the ney flute.*



MD: *The Sweet Hereafter* is a story that takes place in a small, Northern community. There's a terrible tragedy that happens and a lawyer from outside comes and tries to seduce the people into a big class action lawsuit. Throughout the film there's the legend of the Pied Piper of Hamelin. It's sort of a thread throughout the film. The Robert Browning story/poem is read throughout the film in little pieces. And it's almost like the underlying, analogous story. So that story became the focus of the music. The Pied Piper story, as you know, takes place in a medieval, tiny town. Then the exotic, nasty, Middle Eastern piper [comes]. So, really that was the choice of the music right there. It was early music instruments on one hand, and then an Eastern ney from Iran. An

Iranian ney player was actually brought in from Europe. He was this master whose name is Hossein Omoumi. And we used an early music ensemble. So those were the two [elements].

There's one other theme that's going on in the movie. The main character is a singer and she is in this band, so, with the actress who plays her, we wrote some songs and she actually sings them in the film. We did a couple of covers and we did some original things as well. In fact, we just found out that we were nominated for the Canadian Film Awards. Both the score and one of the songs were nominated.

DA: *Well, congratulations. I've read a lot of reviews of this film that say the music gives it a very "fairy tale"-type of feeling. That's not exactly the term I'm looking for, but it seems to feel like more of a "story" than a straightforward drama. How was that approach decided upon?*

MD: I guess again it was the whole philosophy of looking for something the music can do that [draws] a parallel line to the story that's there. I just find it really boring to reinforce what's already on the screen. And like I said before, it's kind of a patronizing approach, assuming the audience is rather stupid. So, this story which is read in this poem-style, and the pictures from the book, these old-style Kate Greenaway pictures from the book of all these people in medieval garb (and very "fairy tale"-ish as you say) seemed like a great place for the music to start and get people thinking "community" and how the townsfolk are so much like the Pied Piper townsfolk. So, when we're looking at the modern-day townsfolk, we're hearing this medieval kind of "fairy tale" music. It doesn't come off, I think, as fairy tale music, but it just is suggestive of another time and another place. I don't even know if people are consciously aware, if they come out going, "Oh, yeah, I get it." But, I think at a deeper level they might be. I hope they are.

DA: *Have you ever had a project where it's hard to find that kind of parallel story arc?*

MD: Yeah.

DA: *How do you deal with that?*

MD: I usually turn them down. I guess that's a bit of a problem, really. Well, and like you noted, that's why I've ended up doing the films that I do. Because it's hard to find an alternate line in a lot of mainstream films. They're not really saying anything. It's just a story about lust or greed, and that's it. I don't know how you would get up day after day and work on that. The thing that gets me sitting in my chair is the sense of discovery and finding connections that weren't there originally. It's really exciting to me. I don't know if I know how to work on things that don't work on some other level as well.

DA: *Well, again I think it's served you well; you've gotten to work on some great projects. And maybe, who knows, the mainstream stuff will start coming around to having a little bit more depth to it.*

MD: I think it is. Of course there will always be mindless action flicks... which I happen to like, actually! I enjoy them, but I don't know if I would be able to offer anything to them—at least one that didn't have some other depth to it. But, there are a lot of interesting films being made these days. I think it's a good time for filmmaking in that way.

DA: *Who is on your wish list of people you'd like to work with?*

MD: You know, I wouldn't say anything because I had a wish list in the past, and in fact I've ended up talking to them about something. Really, it's project by project, because if I see something by a director that I love, it doesn't mean that the next thing they do I'm going to love and find some connection with. So I don't know if I'd say there's a wish list. There are some people that obviously do things that are more likely to be something that I'd be able to offer something to. But, look at how different Oliver Stone's films are from the last two or three. Some of those might be more interesting to me than others. So, I wouldn't name any names, really.

DA: *Okay, the final, general question: Do you think that there is such a thing as a Mychael Danna sound, and if so how would you describe it?*

MD: Um...

DA: *I know that's difficult since drawing from all these varying sources is almost part of what you have to offer.*

MD: Well, if you're living in a building and you're looking out of it, you don't necessarily know what it looks like. You can start putting it together, maybe, by what other people's reactions are. I don't know if there is [a Mychael Danna sound] or not. I'm told there is. I hear a lot of the same descriptive words over and over again from people saying, "Oh, your music is so 'blank'." I guess that's the impression that it makes on people. It's not something that I've really thought about. I just do what's fun and what's exciting to me. I don't know, I'd have to leave that to other people to decide, I guess.

FSM

*Thanks to Mychael Danna and Vasi Vangelos.*

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I just find  
it really  
boring to  
reinforce  
what's  
already on  
the screen.  
It's kind  
of a  
patronizing  
approach,  
assuming  
the  
audience  
is rather  
stupid



# SCORE

REVIEWS  
OF CURRENT  
RELEASES  
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

## Titanic ★★★

JAMES HORNER  
Sony Classical 63213  
15 tracks - 72:23

James Horner's *Titanic* seems destined to rival his *Braveheart* album as a popular touchstone, and considering the elements at work, it's no wonder. James Cameron's determination to appropriate Enya, while brazen, is a hallmark of the director's uncanny reading of his audience. Not surprisingly, the breathy new-age quality of the Enya-derived material stands comfortably alongside the more familiar elements of Horner's style. Horner's love theme ranks as one of his best, leagues beyond the whiny "Somewhere Out There," and as warbled by Celine Dion it makes for the perfect schmaltz-laden anthem for VH-1 (holy "The Morning After"!).

Cameron's strength as a director is only rivaled by his clumsiness as a crafter of dialogue; it's an Achilles Heel that has gone largely unnoticed in action movies like the *Terminator* films or *Aliens*, or within the jargon of *The Abyss*. But *Titanic* sinks or swims on the strengths of its characters, and here the director/writer's leaden hand at reproducing the cadences of human language is laid bare. But the popular and critical success of the film seems to make the point moot; like Horner's music, it achieves its end through sheer, irony-free determination.

Horner's action music for the iceberg collision and the pre-climax rush of passengers



towards the *Titanic*'s stern is solid and exciting (like Goldsmith's *The Edge*, it was actually included in the film's trailers). All in all, *Titanic* is one of the most consistently enjoyable Horner efforts in years. So, what's not to like? One could ask for a little coherence, I suppose. What's the relationship between the love theme and the Enya material? The Enya material and the action music? The action music and Jerry Goldsmith's ostinato from *Capricorn One*? The love theme and the Gaelic pipes left over from *Braveheart*?

If you're a die-hard Horner fan, those questions are irrelevant, but even in an unabashedly romantic work like *Titanic*, there ought to be some development, some kind of commentary beyond what is overtly stated on-screen by the characters. However, there's very little unstated in Cameron's screenplay (particularly with the addition of an aged narrator), and Horner's score has little to do other than add to a romantic atmosphere already fully laid-out by dialogue, art direction and cinematography.

Inevitably, the *Titanic* score turns into a patchwork of borrowings. Amazingly, some peo-

ple insist that the Enya-like material bears no resemblance to the group's "Book of Days" single from *Far and Away*. People, think for a moment: Cameron used the Enya music in early trailers for the movie, attempted to either purchase the original Enya music or employ the singer on the film, and was turned down. Later, Horner arranged music that sounds remarkably similar to "Book of Days," even hiring a sound-alike Norwegian vocalist, Sissel.

Of course, there are the usual self-borrowings which stand out like red flags; if that's his style, so be it. Horner's continued appropriation of material from other composers is much less defensible. In this case it's a subtle moment (and one largely buried in the film's sound mix), just before the iceberg collision, when a blatant lift of Goldsmith's *Capricorn One* ostinato occurs. On the bright side, it's nice to know someone out there still appreciates *Capricorn One*. The strangest part of the score is the whole Gaelic pipes aspect, which seems to have something to do with the *Titanic*'s Irish passengers, a minor part of the story.

Ultimately, Horner's *Titanic*, much like the film itself, succeeds on a purely populist, critic-proof level. I'm still at a loss to explain the popularity of *Braveheart*, but *Titanic* should appeal to anyone bowled over by that effort.

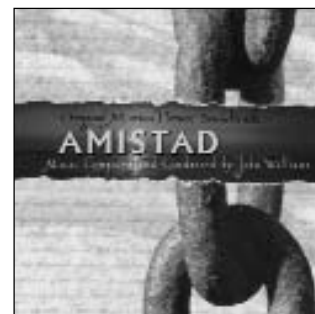
-Jeff Bond

## Amistad ★★★★★

JOHN WILLIAMS  
DreamWorks DRMD-50035  
14 tracks - 55:51

Unlike many past African-flavored scores, John

Williams refuses to simply utilize native choirs and percussion to dress Western orchestral music in African colors for this latest collaboration with Steven Spielberg. "Dry Your Tears, Afrika," with lyrics from a poem by Bernard Dadie, is a joyous chorale layered in the distinctively African rhythms and syncopations that served in part as the basis for American jazz. Following a haunting solo by mezzo soprano Pamela Dillard, whose presence on the album suggests the mother/child dialogue between native Africans and their homeland ("Crossing the Atlantic," "Going Home"), children's voices



es belt out the main theme together with strings; punctuated by clacking percussion and perfect-fifth brass fanfares, the piece is a rousing opening to the score.

The slave revolution aboard La Amistad is quelled by colonial forces ("Sierra Leone, 1839 and the Capture of Cinque"), which Williams unsettlingly scores with thundering rhythms in the low brass and strings allegorically suppressing the mournful choral lines. To even more effect, Williams inserts a brief Baroque solo for harpsichord (mixed very low beneath high strings and synthesizers) suggesting the intrusion of "civilization." Cinque,

## SCORE

the slave leading the revolt, is given an elegiac motif ("Cinque's Theme"), arranged in three-note clusters (with a midsection that cleverly recalls the final lines of the chorale) and performed first by flute and harp, later by tutti orchestra. "Cinque's Memories of Home" features Dillard singing a melody for Mother Africa, ripe with blue notes and sharp syncopations. This maternal theme appears again in "Middle Passage," orchestrated with sampled voices and electronic percussion from which the full

choir (child and adult) emerges with "Dry Your Tears, Afrika."

"The Long Road to Justice" offers a motif for the slaves' defenders (including ex-President John Quincy Adams), which is performed with exquisite clarity by trumpeter Tim Morrison. While quite beautiful in a rich statement by orchestra in "Mr. Adams Takes the Case" and "Adams's Summation," its rising, modulated chords are reminiscent of other Williams themes (especially the finale to *Sleepers*) and is less character-



istic than the chorale and maternal theme. (In the movie, Adams's summation is scored virtually wall-to-wall, causing critics and even film music fans to complain about that "intrusive music.")

"Going Home" features a

dramatic a capella reading by Dillard and the choir, juxtaposing elements of the maternal theme, Cinque's theme, and the chorale. An energetic reprise of "Dry Your Tears, Afrika" brings this wonderful score to a close.

—Brent A. Bowles

### L.A. Confidential ★★★★★

JERRY GOLDSMITH

Varèse Sarabande VSD-5885

11 tracks - 30:01

**H**ere's a little show business miracle: Jerry Goldsmith's percussive *L.A. Confidential* score gets its own release months after the film (and its

## Point/Counterpoint

### Tomorrow Never Dies ★★★★★/★★

DAVID ARNOLD

A&M 31454 0830 2. 15 tracks - 53:59

### Manna from Heaven

**S**heryl Crow ain't no Shirley Bassey. David Arnold, however, may just be the next John Barry, at least as far as Bond fans are concerned. His score for *Tomorrow Never Dies* arrives like manna from Heaven for those of us who registered unprecedented disappointment upon hearing Eric Serra's limp stab at a score for *GoldenEye* two years back.

Arnold takes everything we love about his work—big orchestrations, catchy themes, and well-timed restraint—and brings them to Bond with a vengeance. From the moment the score begins, with "White Knight" (track 2), we know we're in good hands. The Bond theme is there, then there, then there. We know we're listening in on the world of 007, and it's an oh-so happy thing to hear.

Arnold has infused his freshman Bond score with a fascinating mixture of styles: the brass and strings signature that became Barry staples in the '60s, high-concept action cues that have become Arnold staples in the '90s, and a taste—just a taste—of driving-beat synths that feel right for Bond when presented in the right way.

Thematically, Arnold wisely ignores the lame Sheryl Crow title song and instead lifts phrases from his own title song, which is used over the end credits. As performed by k.d. lang, "Surrender" is a Bond song of epic proportions, complete with wailing brass and ballsy orchestrations. Add to that

lang's sultry reading of Don Black's lyrics and you get nothing less than an instant classic.

Arnold expertly weaves the "Surrender" theme and the Barry/Norman Bond theme into cues that are smart, thrilling, and magnificently pleasing. He even drops the orchestra for a cue, "Backseat Driver," opting instead for a mainly synth arrangement with orchestral support. Where Serra's take on similar territory left us all lost and thirsty, Arnold's shows us the way and quenches our thirst. And it even goes the disc's final track, Moby's alternative-style "James Bond Theme," one better.

Is *Tomorrow Never Dies* the best Bond score? No. But it'll give your favorite—whatever it is—a run for its money.

—Tony Buchsbaum

### Oh, Cheese Whiz!

**T**omorrow Never Dies will be regarded as another *Licence to Kill*: a Bond movie with no memorable attributes. One has a rocket that shoots under a truck, the other many rockets. For all the hubbub made about David Arnold's score returning to the Barry tradition, the majority of it more closely resembles Michael Kamen: noisy, busy and humongous.

The movie is making a mint, but seemingly at the expense of the franchise. It starts off with the worst superhuman goofiness and gadget-escalation of the Moore films, but strips them of whatever moody dignity they had left—Moore, remember, was physically inadequate in action scenes and so his films stayed away from them. Not so Pierce Brosnan, who is remitted for his agility by having to become a one-man wrecking crew. The only thing

that makes the film worse is when it becomes a two-man (er, with one woman) wrecking crew: Michelle Yeoh's Asian operative is a complete bore. All Bond movies have a point at which the audience turns off. In *Thunderball*, it's when Bond does scuba recon for a half hour. In *Diamonds Are Forever*, it's on the offshore oil refinery. But at least, those are the endings! *Tomorrow Never Dies* collapses at the end of its first act, continuing with 90 minutes of chopsocky gunplay which is, sin of sins, expensive and boring. The editing is an AVID nightmare, and the villain is right out of *The Naked Gun*.

As time went by, John Barry slowly removed the "wah-wah" embellishments of his initial Bond scores in favor of a more sustained sound—by *Moonraker* (good for different reasons) the transformation was complete. David Arnold has resurrected the cocktail craziness of the early '60s Bond but completely missed the point of the underscoring. All Barry/Bond scores happened at a slower pace than the movie, the effect being of entering a giant sports arena. Any sporting event is full of delays, but it is the entire environment—the architectural structure, the crowd, the sense of something larger-than-life, happening in time—that makes it memorable. And though sports leagues repeat themselves year after year, teams change, and buildings get old, they're still fun. Why? Because the game sticks to its rules.

*GoldenEye*, for all its faults (like the music), honored enough of the Bond tradition to make it fun, and a hit. *Tomorrow Never Dies* expands on all the wrong things: the action sequences, the bad jokes, the sheer camp. It becomes not a time-honored event (mass experienced)

97% song soundtrack album). Goldsmith's similar *City Hall* score didn't generate much interest at the time of its release, but that effort paved the way for *L.A. Confidential*, and it's no coincidence that the tough, edgy sound of both accompanies the first genuinely adult movies the composer has worked on in quite a while.

While *City Hall's* *On the Waterfront* homage got ponderous, *L.A. Confidential* maintains a brisk, inexorable pace that stands more comfortably alongside the score it's doomed to be compared to, Goldsmith's 1974 *Chinatown*.

Both *The Edge* and *L.A.*

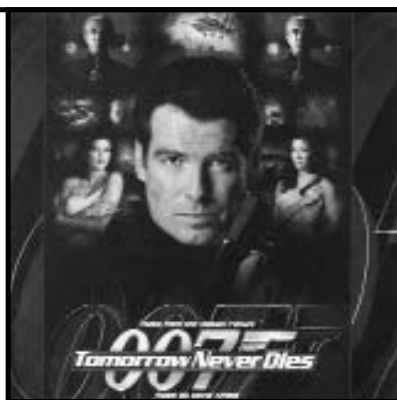
*Confidential* were rare opportunities to witness Goldsmith at work on sophisticated, uncompromising movies more akin to the gritty, thoughtful films of the '70s than the shallow pot-boilers of the '90s. Both prove that there are few composers more adept at dealing with the underbelly of human nature than Goldsmith. The rough and intricate *L.A. Confidential*, with its fascinatingly ambivalent protagonists, allows Goldsmith free reign to construct a tough, even brutal underscore of low end piano, steely percussion and synthesizers, leavened occasionally by the melancholy sound of solo

but a haunted house (individually experienced) revised with louder and gaudier thrills. Or, in another metaphor, it becomes not an immovable object, larger than the audience, but a whizzing insect, somehow smaller. The structure is all screwed up—the bad guy is instantly identified, woman #1 is somebody Bond once knew, and woman #2 becomes his partner—and the orchestral cues (the majority of the score) are '90s equivalents of the bad Monty Norman quasi-library music so ineffective in *Dr. No*: loud, hysterical, conventional. Not Bond. The segments featuring the straight Bond theme are disturbing for another reason: they're used like wallpaper, creepily shoplifted from another era. (On the plus side, they're brilliantly recorded.)

Ironically, the score's best moments are those which out-Serra *GoldenEye's* Eric Serra: the techno loops heard in the parking lot chase and in "Hamburg Break Out." They "update" the sound of the series while providing momentum in a way Serra never bothered. Because they occur in anticipated patterns, they recollect the best of the Barry scores, creating that important environment of shared familiarity.

Otherwise, the *Tomorrow Never Dies* score is ID4+007 cheese. Let's hope the next film goes back to making Bond a spy, not an action hero. He should sneak around hotels and seduce strangers. Deflate his abilities, not to make him human (nobody needs that!), but to enable actual audience identification. For the score, obviously Barry is preferable, but techno-Arnold-on-valium would be sublime. There's something wrong when the most Bond-like scene this December showed up in *Titanic*, when young Jack (Leonardo DiCaprio) was a guest at a first-class dinner and slyly matched wits with the aristocrats. Between machine guns and product placements, today's Bond is created from cynicism. If he was created with some thought, they'd make even more money.

-Lukas Kendall



trumpet and flugelhorn.

From the first cue in the film ("Bloody Christmas") the music is a coiled signifier for the uncontrolled vigilante aspect of the L.A.P.D. that bursts forth in frenzied violence: the repeating electronic figure at the opening of the cue is like a vein pulsing in an angry cop's temple before he lets go with a nightstick. The howling assaults of "Bloody Christmas" and "The Photos" spot the vigilante focus on Bud White (Russell Crowe), whose unleashed fury is vented on wife-beaters, accused cop-beaters and rapists before being redirected at his ambitious cohort on the force, Ed Exley (Guy Pearce).

Goldsmith's technical power in these sequences is matched only by his skill at creating insinuating percussive rhythms: when these dark licks of piano and drums click it's like a machine that can't be turned off, and it's perfect to illustrate the mix of righteous justice and pure male hostility that drives Los Angeles's unfettered police force.

It's ironic that this score was initially judged by the single cue heard on the Restless song compilation (simply titled "L.A. Confidential" on that CD; here titled "The Victor"). After creating such a compelling mood of brutality, Goldsmith himself seems unconvinced by the film's strangely upbeat finale, in which the trumpet theme wafts upward over a bed of ticking synthesizers. Listened to in context with the rest of the score the cue works a little better, but it's still somewhat out of place in this dark brew. *L.A. Confidential* doesn't make for an uplifting album experience; it's more like a stumble into the mud. But I'll take it over warmed-over Enya any day of the week. -Jeff Bond

## Mad City ★★★★★

THOMAS NEWMAN

Varèse Sarabande VSD-5887  
23 tracks - 39:03

Thomas Newman is in fine form with this veritable melting pot, *Mad City*. The CD not only presents 40 minutes of complete, uninterrupted score, but it also tells the intriguing story of Newman's experience on this film. We get to hear the "original" versions of several cues ("Mic Tap," "Big John"), which are presumably those later rescored by Philippe Sarde. Plus, there are first, second and even third versions of one cue, "Max Goes Out," as director Costa Gavras—presumably—played around with the approach he wanted. The style of each version sums up Newman's own approach to the project, as he jumps between new and uncharted originality and ideas already developed in two preceding scores, *American Buffalo* and *The People vs. Larry Flynt*.

"Version 1" makes spellbinding use of a distorted drum-machine loop (Newman does funk!) underneath tablas and guitars—the results are some of the freshest sounds heard in a while, but with loops and samples credited to four musicians, that's no surprise! The guitar riffs of "Version 2" are distinctive enough to recall the more successful moments of *Buffalo*, along with a Main Title piece, "Channel," which is remarkably similar to that of the earlier film. *Larry Flynt's* influence can be heard in the pizzicato strings and percussion of both "Version 3" and "Feds Fly In," one of the score's liveliest cues. Elsewhere, the piano, strings and submarine flute of "Catfish Corner" produce a moment of subtle and delicate emotion, while a number of pieces create a quietly mysterious atmosphere using sustained lower strings and the occasional breath of a native flute.

Like *Unstrung Heroes* before it, *Mad City* somehow embodies the style that belongs to Newman alone, although there is almost too much going on



here to digest in one sitting. All the more kudos to him then, as the prevailing tone aptly reflects just what it should: a city gone mad.

-James Torniainen

# Anastasia ★★★

STEPHEN FLAHERTY  
& LYNN AHRENS (songs)  
DAVID NEWMAN (score)  
Atlantic 83053-2  
16 tracks - 57:13

With all due respect to Alan Menken, this is superior to the Mouse's not-bad but disappointing *Hercules* from earlier this year. Broadway show scribes Flaherty and Ahrens have teamed to write a haunting, sweeping song score that incorporates two memorable tunes (the slowly mounting ballad "Journey to the Past" and the waltz-like "Once Upon a December") in its otherwise conventional fabric. The arrangements are typically lush and, while lacking perhaps that "glossy" Disney production sheen, the song performances of Liz Calloway (singing in place of Meg Ryan) and Kelsey Grammar give the music some distinguishing characteristics.

David Newman's underscore, which takes up about half of the album, mainly reprises the song motives, but does so in a graceful, elegant manner with few "cartoony" Carl Stalling-modeled passages. It's always listenable and, more often than not, surprisingly sophisticated for a project like this.

As usual these days, there are several "pop" performances sprinkled throughout the album, though only the Richard Marx-Donna Lewis pairing "At the Beginning" holds any interest (it's the only original song not performed in the film). It all makes for a functional, and occasionally above-average score.

-Andy Dursin

NEXT ISSUE: *The mother of all Scores*, with dozens of long-awaited reviews.

# Ryko Rocks On

by John Bender

Salem, Massachusetts-based label Rykodisc has begun its deep dive into the MGM vaults, releasing on CD many titles from the old United Artists Records catalog. Their first disc, *Octopussy*, was reviewed last issue; out at the same time as this magazine should be *Rancho Deluxe*, *Ned Kelly*, *Lenny* and *Across 110th Street*. All of the new albums feature lavish packaging, enhanced-CD extras, and liner notes, most from the FSM staff.

## Chitty Chitty Bang Bang

★★★1/2

RICHARD M. SHERMAN and  
ROBERT B. SHERMAN  
(1968)  
RCD 10702. 23 tracks - 39:58

Ian Fleming began writing *Chitty Chitty Bang Bang* in 1961, partly in critical response to Beatrice Potter's *Squirrel Nutkin*, which he disliked, and partly, I've always assumed, to self-help his fallen spirits during recovery from a major heart attack. Fleming produced three books about the magical car and its eccentric inventor, Caractacus Potts.

Although the film's plot bears little resemblance to Fleming's stories, it does have connections to the author's secret agent alter-ego via the James Bond films; from the Bond series *Chitty* shares the following talent: Albert Broccoli (producer), Gert Frobe (Goldfinger himself), Roald Dahl (*You Only Live Twice*, screenplay) and Ken Adam (production designer for many of the Bond films). Only moderately successful when originally released, the film has gone on to earn a secure place among the ranks of movies that each new generation of children discover and hold

dear. I can vouch for this: most of my friends have children and several of these little ones love the film on video (they are capable of loving it over and over and over again!).

Though I am by no means a connoisseur of musicals I can confess to being taken by the joyful innocence and sweet exuberance of the Sherman bros.' songs. The numbers which include the two children are particularly endearing. The title track, both instrumental and vocal, is a part of we baby boomers' group consciousness.



Added to this digital release, over the original LP, are six snippets of dialogue (including Chitty speaking!) and the film's trailer accessible via computer. Fantasmagorical!

## It's a Mad, Mad, Mad, Mad World ★★★

ERNEST GOLD (1963)  
RCD 10704. 24 tracks - 46:07

I was around when, in 1963, *It's a Mad, Mad, Mad, Mad World* splattered onto theater screens like a 2000-pound pizza, and one not topped with deli condiments but with comedians. Perhaps my youth was a contributing factor, but to this day I have yet to laugh longer or harder for a film—I almost wet my Levis!

The guiding principle behind the project was simply "Everything and the kitchen sink!" During its 188 minutes everything possible happens to just about every looney actor in Hollywood, and miraculously, it works! A few other movie-



makers suffered temporary bouts of insanity and tried to repeat *It's a Mad, Mad, Mad, Mad World's* formula with, at best, mixed results: *Casino Royale* stinks, and Spielberg's *1941* can't be called a bullseye, but at least his dart hits the board.

If you don't already know, the plot of *Mad World* involves a whole gang of basically disconnected individuals who are in a crazed 200-mile dash to reach a buried treasure under the big W. It's a silly movie, but just beneath the surface lurks a rather nasty reality—cold hard greed. Though mildly sublimated, and tempered with sympathy through Spencer Tracy's character, it still permeates the whole narrative.

Probably the most profound contribution of the film's musical score is to counteract this unpleasantness generated of the human equation. Ernest Gold's heavily worked main theme, though frequently raucous and frenzied, manages to maintain a benevolent and congenial tone, and this is vital. It's his fine music that single-handedly allows for the comedy to be likable, even lovable—an example of a wonderful score amplifying a good film into a classic.

In addition, I found it to be a pleasure to listen to a richly conceived and masterfully arranged instrumental score; no electronics, no ambient dronings or noisy percussive attacks on my patience. Scores from this period typically delivered glorious gobs of fully fleshed themes, numerous rich melodies and boldly characterized music that was always

doing something communicative and rewarding. I'm not saying that scores of this type have disappeared, but an upswing in their frequency would be nice. Probably, given the freedom to do so, some of our currently active composers, both in television and film, would naturally gravitate to the production of precisely this brand of a more generous and substantial musicality in their work.

# **Carrie ★★★★★**

PINO DONAGGIO (1976)  
RCD 10701. 18 tracks - 38:04

The coming together of Brian De Palma and Pino Donaggio on *Carrie* represented a creative cinematic marriage of historic significance, as substantive as other such collaborations: Hitchcock/Herrmann, Fellini/Rota, Morricone/Leone. Both men are blessed/cursed with almost overwhelming stylistic tendencies. De Palma has as his obsessive focus the language of film. For this director it could never have been enough to merely have had a career politely telling stories; his fascination has always been the uniquely outlandish ways in which one can communicate using the motion picture camera. De Palma is a supreme stylist.

Pino Donaggio, initially seen as a potential successor to Bernard Herrmann for his work on *Don't Look Now*, ironically employs an approach that is formally the opposite De Palma's. Whereas all plots and character must succumb to De Palma's need to luxuriate in the meatiest of available cinematic mannerisms, Donaggio possesses a compositional protocol that involves his efforts fully capitulating to the inherent natures of the people and events which form the fabric of the films he scores. His soundtracks exist as models of the distilled essence of film music, which frequently renders them precariously close to the abyss of the cliché.

In *Carrie* both men are

working at extreme edges of their respective mediums; it is almost mystical when one considers that their partnership succeeds because of the proximity of their individual points of excess. For instance, just when De Palma might be on the verge of dragging a scene over the edge with a wonderfully self-indulgent directorial device, Donaggio's music will reach out and catch it, and will hold it steady by actually being a delicately crafted caricature of the familiar traditions and nuances of film music.

Donaggio has written some of the most beautiful tracks of



the past decade, and his "Theme from Carrie" is a good example of his skill with a tender melody. The *Carrie* theme is a perfect reflection of the romantic idealism our society has built around the condition of a girl's virginity; for what it's worth, the piece must be the ultimate "virgin's anthem." There are two songs, both gently performed by Katie Irving, that also speak for Carrie, one being the voice of her longings, "Born to Have It All," and the other of her dreams fulfilled, "I Never Dreamed Someone Like You Could Love Someone Like Me."

The incidental music for the movie's moments of horror and suspense seem more restrained when heard separated from the visuals. From the title "Collapse of Carrie's Home" one would think track 15 would be orchestrated out of granite and mortar shells, but instead the piece manages to be simultaneously powerful and elegant. "Bucket of Blood" is marvelous—it's not so much

music as a weightless sound effect representing Carrie's terrifying telekinesis.

In keeping with their neotradition of including snippets of dialogue, Rykodisc has inserted five short cues of dramatic highlights; they are tracked autonomous of the score and therefore are non-intrusive.

# **200 Motels ★★★★★**

Frank Zappa (1971)  
RCD 10513/14  
Disc one: 19 tracks - 42:12  
Disc two: 20 tracks - 49:57

If you've never heard of Frank Zappa, this will surprise you; if you've previously only been aware of him, then *200 Motels*, a filmed opera, four years in the writing, will not be whatever it is you could be expecting. The work is semi-autobiographical in that the characters, places and events are loosely based on Zappa's experiences touring with his band, The Mothers of Invention. All of the music was performed as the cameras rolled, so essentially the film is a record of a live performance involving The Mothers, The Royal Philharmonic Orchestra with dancers, performers and chorus. Also on board were Ringo Starr and his chauffeur, and stage and screen actor Theodore Bikel. The complexities of the project pushed Zappa beyond the studio time allotted him by his producers, so he finished the film using post-production animation—shades of a Yellow Sub!

Although having a raucous "pop forms" libretto comprised of arias, recitatives and choruses, there are also several extended divertimentos that are of a very different and severe nature. Overall the music is cunning and mercilessly energized with Zappa skillfully and fearlessly shifting through several genres—rock, jazz and electronics—while his passages of imposing 20th century classicism specifically seem to bear the influence of Edgar Varèse. Zappa

had said: "I never had any intention of writing rock music. I always wanted to compose more serious music and have it be performed in concert halls, but I knew no one would play it. So I figured that if anyone was ever going to hear anything I composed, I'd have to get a band together and play rock."

Truly a serious musician, Zappa has had his works performed by orchestras under the direction of men such as Zubin Mehta and Pierre Boulez. Zappa, who died in 1993, was America's premier musical satirist and he sure as hell never held back his tongue (pen). I personally am not offended by his biting and sometimes scurrilous wit. I laughed out loud at little plums such as "I'm Lonesome Cowboy Burt—Speakin' atch'ya! Come smell my favorite shirt—Reekin' atch'ya!"; and, following a highly developed atonal intermezzo, a redneck is heard to mutter "What the



f\*\*\* was that?"

But, of course, there are always those who can't stand the heat. Not long after the release of *200 Motels*, Zappa sued The Royal Albert Hall on the grounds of censorship, for canceling a planned concert performance which was to feature The Mothers playing with The Royal Philharmonic. It seems The Hall was afraid of Zappa's "vulgar shenanigans." Of all the vulgar shenanigans I've known and loved over the years censorship is my least favorite.

FSM



**Silvestri** (continued from page 12)

the show was very successful, and I felt great because I had a steady job. So when I did the first episode of the second year I just went all out and wrote something that I thought was spectacular, really great." At the recording session, Silvestri played his first cue back for the show's producer, certain that he was about to be showered with praise. The piece was greeted with a lengthy silence, after which the producer tactfully informed him that he needed to remember that *CHiPs* starred Erik Estrada and Larry Wilcox, not Alan Silvestri. "It's not the Alan

Silvestri Show," the composer pointed out. "You have to remember that your job is to collaborate and make what's on the screen work better, not just to show off what you can do musically."

Silvestri's description of how he got started in scoring was one of the highlights of the evening. The job was the result of a case of mistaken identity. A man Silvestri was working for (Silvestri was just a guitar player at the time) was asked to write music for a low budget film, *The Doberman Gang*. "He did what anyone out here does in a situation like that: he said yes," Silvestri remembered.

"Unfortunately, this guy knew absolutely nothing about writing music, so he called me up and asked me if I wanted to do it." Silvestri had no composition experience at the time. "I had to have a meeting with the movie producer the next day, so I went to a book store and asked for every book they had on writing music for a movie. Well, there was only one, by Earle Hagen. It was \$75, which was more than I could afford, but I had to have it so I bought it, and I spent all night reading it. And the next day I watched the film with the producer and sat down with him and kind of amazed myself because I actually had something to say and had ideas for what I wanted to do." The film was ultimately successful and Silvestri began to get other offers.

### The Final Fandango?

The composer's first orchestral score proved to be an equally serendipitous experience. "I had done *Romancing the Stone* for Bob Zemeckis, and he met these people who had done a student film called *Fandango*. They were looking for someone to score their movie and Bob was really high on me after *Romancing the Stone* and he recommended me. I screened the movie and they had tracked it with classical orchestral music, Shostakovich." It was made clear to Silvestri that the filmmakers wanted music equivalent to the classical pieces they had chosen. "I was so intimidated, I put off writing forever. I mean, I was down to the last second on this thing, and I was literally going to tell them that I couldn't do it. I was going to quit the business, and it was to the point where if I would have quit there was no way they'd have time to hire somebody else, so I was really going to cause a disaster for everybody concerned." Silvestri explained that the electronic and r&b compositions he had created for *CHiPs* and *Romancing the Stone* had never challenged him to think in the "vertical" way that an orchestral composer does. "Finally, the last possible night, I just started writing out of sheer desperation. And the first thing I wrote seemed okay. So I wrote some more. And I kept writing all night." Silvestri eventually finished the complete score on time. "My wife was sitting there in the soundstage the day we recorded the first cues. The music was performed and there was a look of shock on her face—she had no idea I was capable of anything like that. She just took one look at me and said... 'We're rich!'"

Silvestri proved an energetic, highly personable speaker. He communicated his enthusiasm about the film scoring process while displaying a refreshing sense of humor and humility. FSM

## READER ADS

### WANTED

**Robert Knaus** (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) wants on CD: *A Walk in the Clouds* (Jarre), *Alien*, *Batman Forever*, *Interview with the Vampire* (Goldenthal), *Batman: Mask of the Phantasm*, *Escape from LA* (Walker), *Hot Shots! Part Deux*, *Lassie* (Poledouris), *Carlito's Way*, *Into the West* (Doyle), *The Shawshank Redemption*, *The War* (T. Newman), *Don Juan de Marco*, *Jack*, *101 Dalmatians* (Kamen), *Dave*, *The Fugitive* (Howard), *Untamed Heart* (Eidelman), *Sabrina* (Williams), *Rudy* (Goldsmith). Have many cassettes for sale, cheap! Write or call for list. Also can provide tape dubs of many hard-to-get, unreleased and rare scores.

**Lars Blondeel** (Nieuwpoortsesteenweg 44-46, 8400 Ostend, Belgium; ph/fax: 32-59 80 67 74) wants on CD: *Raggedy Man* (Goldsmith, Varèse Club), *Wild Rovers/Great Train Robbery* (Goldsmith, Memoir), *Honor and Glory* (Poledouris, promo). Has for trade: *Serpent and the Rainbow* (Brad Fiedel, Varèse), *Under Fire* (Goldsmith, Warner-Japan).

### FOR SALE/TRADE

**Auggie Ong** (PO Box 47, Hanover, NH 03755) has the following CDs for sale: *A Tribute to El Greco* (Vangelis, Limited Ed., \$400), *Curly Sue* (Deleue) \$50, *A Time of Destiny* (Morricone, \$50), *Ramblin' Rose* (Bernstein, \$40), *Fear Is the Key* (Budd, \$50).

**Gordon Lipton** (2808 East 11 St, Brooklyn NY 11235; ph: 718-743-2072) has CDs for sale. All are in mint condition. \$75 each, includes postage and insurance. *We're No Angels* (#51) (Fenton), *The 'Burbs* (#123) (Goldsmith), *Race for the Yankee Zephyr/The Survivor* (May), *DigitalSpace* (VCD 47229), *Sky Pirates* (May).

**Michael Mueller** (701 S University Blvd, Apt K-354, Mobile AL 36609; ph: 334-414-1417) has the following CDs for sale/trade: *Anastasia* (Alfred Newman, Varèse, \$40), *Ghost* (Varèse, \$30), *Mutiny on the Bounty/Taras Bulba* (EMI, \$30), *Raiders of the Lost Ark* (Polydor, Japan, \$50). Wanted on CD (buy or trade): *Poltergeist II* (Intrada, expanded reissue).

**Phil Lehman** (10012 Colesville Road, Silver Spring MD 20901; ph: 301-681-7016; ucst1@erols.com) has an original copy of *SPFM Tribute to Jerry Goldsmith* (CD numbered 028) with original gold sticker in right hand top corner as given to the attendees of the 1993 Career Dinner for Goldsmith.

**Michael Bean** (824 Avenida Cuarta #201, Clermont FL 34711; Roxanne@worldnet.att.net) has the following used, mint-condition CDs for auction: *Fedora/Crisis* (VSCD Club #2), *Jagged Edge* (VSCD Club #13), *Around the World in 80 Days* (B. Goldenberg), *SpaceCamp* (SLC CD Club), *Toys* (Robin Williams film). Mail bids accepted through Feb. 28. Auction closes March 15 at 12AM.

**Chris Williams** (18 Plimmers Lane, Haynes, Bedford MK45 3PL, England) would trade all the following LPs and CDs: *Nine Hours to Rama* (LK4527), *Rhapsody of Steel* (ADUC0804), *Body Heat* (LXSE 1002), *Dragonslayer* (LXSE 2001 box set), *Spellbound 10"* (CCL7505), *Ransom* (Goldsmith, Arts 56376), *Fantasy Movie Themes* (R. Budd CD), *Batman* (Batcan Prince with booklet); for any three mentioned CDs: *Knights of the Round Table*, *Witches of Eastwick*, *Flesh + Blood*, *Blood In, Blood Out*, *Cherry 2000*, *Alan Silvestri Selected Themes Vol. 1 & 2*. All records and CDs in mint to excellent condition.

**Scott Hutchins** (1504 East 83rd Street, Indianapolis IN 46240-2372; sahutchi@iupui.edu) has the following CDs for sale at \$25 each: *Tie Me Up! Tie Me Down!* (sealed, Morricone), *Jason Goes to Hell: The Final Friday* (Manfredini), *Soapdish* (Silvestri). Also two copies of the video *The Emerald City of Oz* (Gerald Petterton, Tim Reid, 1987) in low-fi for \$7.00 each. Very rare 1991 anime *The Wizard of Oz*: \$15.00 for LP version (1 copy), \$10.00 for EP version (2 copies). Please contact before attempting purchase.

**Richard Miller** (10478 Stark Rd, Livonia MI 48150) has CDs for sale: *Angie* (Goldsmith, \$10), *Body Parts* (Dikker, \$15), *Class Action* (Homer, \$15), *Crossing the Line* (Morricone, \$12), *Dark Half* (Young, \$12), *Dressed to Kill* (Donaggio, \$9), *Desperate Hours* (Mansfield, \$12), *Cliffhanger* (Jones, \$6), *Color of Night* (Frontiere, \$8), *Around the World in 80 Days* (Goldenberg, TV, \$10), *Shadow of the Wolf* (Jarre, \$8), *Nothing But Trouble* (Kamen, \$6), *The Ref* (Stewart, \$6), *I'll Do Anything* (Zimmer, \$8), *Johnny Guitar* (Young, \$10), *Leprechaun 2* (Elias, \$8), *Blue Skies* (Best of Bing, \$8), *Radio Flyer* (Zimmer, \$15), *Dennis the Menace* (Goldsmith, \$8), *School Ties* (Jarre, \$8).

**Fee Info:** Free: Up to five items. After five items, it's \$5 for up to 10 items; \$10 for up to 20 items; \$20 for up to 30 items, and add \$10 for each additional (up to) 10 more items.

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# The Readers Strike Back

GROUCHO MARX SAID HE WOULDN'T JOIN ANY CLUB THAT WOULD HAVE HIM AS A MEMBER. WHERE DO **YOU** FIT IN WITH THE SOUNDTRACK ENTHUSIASTS THAT READ FSM?

By Jack J. Bailey

A big "thank you" to the 127 soundtrack fans who responded to the FSM Reader Poll. The time and attention that went into your replies is appreciated.

To test the poll's statistical significance, responses were separated into two different groups—the first versus the second half received. Favorite soundtracks and composers were similar in each independent half, which means the poll results are probably statistically significant.

## How Old Are You?

The optional age question was answered by almost all respondents. There seemed to be a fairly even distribution of age groups: 8% of respondents were in their teens; 25% in their twenties; 23% in their thirties; 27% in their forties; 14% in their fifties; and 3% in their sixties. The youngest was 15 and the oldest was 68. The average age was 36.

## Soundtrack Collection Size

The sizes of your soundtrack collections were surprising; some of you have pretty big collections! Collection size was: Less than 100 (13%); between 100 and 299 (31%); between 300 and 699 (26%); between 700 and 1,499 (20%); and 1,500 and over (10%). The smallest collection was 13 and the largest was 8,000. The average collection was about 530 soundtracks. (Considering that my collection is less than 100, I obviously have an excuse, or maybe even a duty, to go out and start buying more soundtracks. Go ahead and tell that to my wife.) Note: percentages below do not add up to 100% because readers could vote for more than one.

## Favorite Soundtrack of All Time

<i>Ben-Hur</i>	24%
<i>The Empire Strikes Back</i>	18%
<i>Vertigo</i>	15%
<i>Raiders of the Lost Ark</i>	13%
<i>Star Wars</i>	13%
<i>E.T.</i>	11%
<i>Planet of the Apes</i>	9%
<i>The Big Country</i>	8%
<i>Batman</i>	7%
<i>Conan the Barbarian</i>	7%
<i>El Cid</i>	7%
<i>Jaws</i>	7%
<i>Star Wars Trilogy</i>	6%
<i>The Magnificent Seven</i>	6%

<i>To Kill a Mockingbird</i>	6%
<i>Psycho</i>	6%
<i>Under Fire</i>	6%
<i>Star Trek: The Motion Picture</i>	5%

Receiving less than 5% of the total votes were: *King Kong* (Steiner), *Poltergeist*, *Spartacus*, *Superman*, *The Adventures of Robin Hood*, *The Best Years of Our Lives*, *Body Heat*, *Citizen Kane*, *Glory*, *Goldfinger*, *Kings Row*, *Lawrence of Arabia*, *North by Northwest*, *Once Upon a Time in the West*, *Schindler's List*, *Spellbound*, and *The Ten Commandments*.

## Favorite Soundtrack of the '90s

<i>Schindler's List</i>	17%
<i>Dances with Wolves</i>	14%
<i>Jurassic Park</i>	13%
<i>Alien<sup>3</sup></i>	10%
<i>Edward Scissorhands</i>	10%
<i>Basic Instinct</i>	9%
<i>StarGate</i>	9%
<i>The Shawshank Redemption</i>	8%
<i>First Knight</i>	7%
<i>Gettysburg</i>	6%
<i>The Last of the Mohicans</i>	6%
<i>Bram Stoker's Dracula</i>	6%
<i>Mission: Impossible</i>	6%
<i>Apollo 13</i>	5%
<i>Braveheart</i>	5%
<i>Rosewood</i>	5%
<i>The Nightmare Before Christmas</i>	5%
<i>The Specialist</i>	5%
<i>Tombstone</i>	5%
<i>Twister</i>	5%

Receiving less than 5% of the total votes were: *Backdraft*, *Black Beauty*, *Forrest Gump*, *Hook*, *JFK*, *Legends of the Fall*, *The Rocketeer*, *Air Force One*, *Batman Returns*, *Cutthroat Island*, *Little Women*, *Much Ado About Nothing*, *The Age of Innocence*, *The Grifters*, *The Piano*, *The Usual Suspects*, *Total Recall*, and *Wyatt Earp*.

## Favorite Composer of All Time

Jerry Goldsmith	64%
John Williams	57%
Bernard Herrmann	48%
Miklós Rózsa	32%
John Barry	29%



Danny Elfman	19%
Elmer Bernstein	19%
Erich Wolfgang Korngold	16%
James Horner	16%
Max Steiner	14%
Ennio Morricone	13%
Alfred Newman	9%
Alex North	9%
Dimitri Tiomkin	9%

Receiving less than 9% of the total votes were: Franz Waxman, Alan Silvestri, Basil Poledouris, Georges Delerue, Nino Rota, Henry Mancini, Patrick Doyle, Christopher Young, Hugo Friedhofer, John Carpenter, and Lalo Schiffrin.

## Favorite Composer of the '90s

Danny Elfman	42%
John Williams	33%
Jerry Goldsmith	32%
James Horner	28%
Thomas Newman	20%
Patrick Doyle	18%
Elliot Goldenthal	17%
Bruce Broughton	13%
John Barry	13%
Alan Silvestri	12%
James Newton Howard	11%
David Arnold	10%
Hans Zimmer	9%

Receiving less than 9% of the total votes were: Basil Poledouris, Howard Shore, Carter Burwell, Randy Edelman, Shirley Walker, Rachel Portman, Christopher Young, Mark Isham, Ennio Morricone, Mark Mancina, Elmer Bernstein, John Debney, Michael Kamen, Zbigniew Preisner, Alan Menken, Lee Holdridge, Michael Nyman, and Robert Folk.

## Soundtracks Readers Want Released

One question asked: "What soundtracks currently not available, or only available on promo or bootleg CD, would you like to see on legitimate CD?" The results were:

Die Hard	7%
Predator	6%
Young Sherlock Holmes	6%
Cleopatra	5%
Fly Away Home	5%
Tron	5%
Indiana Jones and the Temple of Doom	4%
Raise the Titanic	4%
Dead Presidents	3%
Monsignor	3%
The Black Hole	3%

Receiving less than 3% of the total votes were: *Batman and Robin*, *Jaws*, *List of*

*Adrian Messenger*, *Our Mother's House*, *Scrooged*, *Species*, *Superman IV*, *Tess*, *The Challenge*, *The Journey of Natty Gann*, *The Omega Man*, *The Poseidon Adventure*, *The Satan Bug*, *The Swarm*, *Twilight Zone: The Movie*, and *Wait Until Dark*. [Temple of Doom is on CD, it's just a hard-to-get import. -ed]

## Favorites of Younger vs. Older Readers

One reader thought it would be interesting to report favorite soundtracks of younger versus older readers. This proved interesting, as I separated younger readers between 15 and 25 and older readers, age 50 and up.

All-time favorites of younger readers include: *The Empire Strikes Back*, *Raiders of the Lost Ark*, *Batman*, *Ben-Hur*, *E.T.*, *Glory*, *Star Wars*, *Conan the Barbarian*, *Vertigo*, and *Schindler's List*.

Older readers chose: *Ben-Hur*, *Vertigo*, *El Cid*, *Star Wars*, *The Big Country*, *Gone with the Wind*, *Spartacus*, *The Best Years of Our Lives*, *The Magnificent Seven*, and *To Kill a Mockingbird*.

Favorite soundtracks since 1990 named by younger readers include: *Schindler's List*, *Alien³*, *Jurassic Park*, *Mission Impossible*, *Bram Stoker's Dracula*, *Batman Returns*, *Dances with Wolves*, *The Shawshank Redemption*, *Edward Scissorhands*, and *The Nightmare Before Christmas*.

Older readers chose: *Dances with Wolves*, *Braveheart*, *StarGate*, *Schindler's List*, *Tombstone*, *Bram Stoker's Dracula*, *Edward Scissorhands*, *Gettysburg*, *Little Women*, *The Last of the Mohicans*, and *The Piano*.

Favorite soundtracks with widespread age appeal include: *Ben-Hur*, *Vertigo*, *Schindler's List*, *Dances with Wolves*, *Bram Stoker's Dracula*, and *Edward Scissorhands*.

## Suggestions to Improve FSM

Results here refer not to percentages but total number of comments in each area: More reviews (28), FSM is great "as is" (26), more articles on older soundtracks (22), fewer attacks on composers (12), more composer interviews (10), less profanity (7), more photos of composers on cover and in magazine (6), more articles on composers and soundtracks outside the U.S. (6), issues should be sent on time (5), more authoritative reviews (5), more interviews with up and coming composers (4), more reader surveys (4), keep infor-

mal and humorous writing style (3), and centerfolds and pictures of naked women (3). Yes, we really did get that suggestion.

Excerpts from some of the comments:

"I love and practically cherish FSM.

But please, more reviews! Would love more articles on composers and/or film scores of the past."

"Enjoy chatty almost flippant writing style and would hate to see it become staid."

"Either come out on time or change the name to Film Score Bi-Monthly!"

"It is a world-wide magazine. It should help a lot of soundtrack lovers know more about their composers and artists."

"Full centerfold of desirable female composers."

"I pray that you step up information about the Internet addresses of dealers and collectors."

"Include a new column: What inspired me to appreciate film music."

"Reviews of old vinyl releases which don't have a CD equivalent to show fans what to search for in second-hand stores."

"Let me interview John Williams."

## Surprises

Over one-fifth of the responses came from foreign countries, including Argentina, Australia, Austria, Canada,

China (Hong Kong), England, France, Germany, Greece, Italy, The Netherlands, and Spain. Of the U.S. responses, California, New York and Texas led the way.

From looking at the names on the responses, it appears that most (if not all) were from males. If so, then guys, you may find that trolling the soundtrack aisles of your favorite music store isn't the best place to go looking for a future mate.

## The Final Tally

I hope you have enjoyed reading this as much as I did putting it together. Learning the favorites of other film score fans has led me to discover a number of great soundtracks! I have kept my purchases to a reasonable limit, and hope my bank agrees when I get my next charge-account statement.

There were many great soundtrack choices that space didn't allow to mention. See the FSM web site ([www.filmscore-monthly.com](http://www.filmscore-monthly.com)) which should include more detailed poll results by the time you read this article.

Thanks again to all respondents. FSM

The typical  
FSM reader is  
most likely a  
fan of  
**Ben-Hur,  
Vertigo, &  
Schindler's  
List, among  
others**

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